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Saturday 24 July 2010

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HOW TO...

MAXIMISE DETAIL

IMPROVE
YOUR
PICTURES



PAGE 49



**EXPERT ADVICE ON
RAW PROCESSING**



ELEMENTS 8

PAGE 55

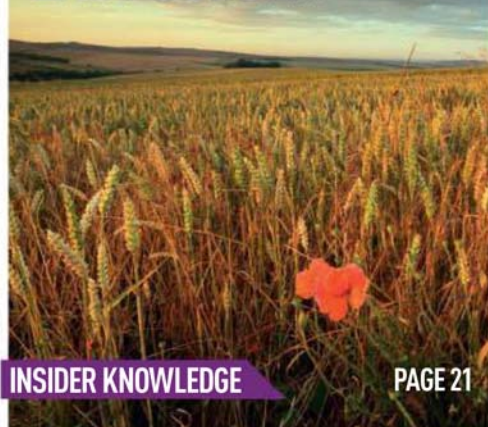
**SHOOTING CITIES
AT NIGHT**



TOP TIPS

PAGE 24

**TREASURES IN
EAST SUSSEX**



INSIDER KNOWLEDGE

PAGE 21



A REAL PHOTOGRAPHER'S CAMERA. BUT DON'T TAKE OUR WORD FOR IT.

When given the Lumix GF1 to test drive, professional photographer David Eustace captured amazing photographs, while the GF1 captured his heart. "It feels like a working camera, a real photographer's camera, and I just loved the lenses on it. It's way beyond being a point-and-press camera, but it has the same simple aesthetics if you want to use it like that."

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Photograph taken by David Eustace using the Lumix GF1 for Professional Photographer Magazine. To see more of his work visit daveustace.com



New-Generation System Cameras

LUMIX G™
MICRO SYSTEM



Contents

Amateur Photographer For everyone who loves photography

THERE seems something intrinsically wrong with the idea of striding out to practise your 'drawing with light' at a time when the sun is plying its trade on the other side of the world. Taking pictures at night is hardly the most obvious activity, but modern towns and cities seem never to sleep, and often, with numerous lights of varying shades, intensities and directions, the light that falls in the street at night is more exciting than that which helps us see during the day.

I love the streets at night, and find more mystery and atmosphere than exists when the sun shines and reveals everything in its blanketing, omnidirectional, wash. I suppose the difference is that the relationship between light and shade is inverted at night. In the

day all is lit, and the shadows are the dimly recessive exceptions, but at night darkness dominates apart from the pools of light that punch holes in its blackness. The orange and yellow fiery glow of the artificial world hides reality and creates something interesting wherever you look. At night we have abundant colour and shape, but neither is in the form we are used to. And photographing what we are not used to is a perfect first step towards making photographs that stand out from the crowd.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Nikon hints at mirrorless camera system; Sony announces launch of compacts with 3D potential; *Times* photographer bags Photograph of the Year title

10 REVIEW

The latest books, exhibitions and websites

15 ANDY ROUSE @ AP

Andy Rouse finally gets the shot of a male lion drinking that has eluded him for years

98 THE FINAL FRAME

Who photographs the photographer if it is the photographer getting married? Roger Hicks investigates

TECHNIQUE

16 PHOTO INSIGHT

In his final *Photo Insight*, David Clapp recalls how he went in search of patterns in the sand but stumbled across a whole lot less



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

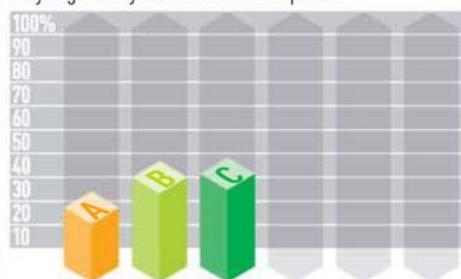
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THE AP READERS' POLL

IN AP 10 JULY WE ASKED...

Do you generally feel nervous of the police?



YOU ANSWERED...

| | |
|------------------|-----|
| A Yes, often | 24% |
| B Yes, sometimes | 37% |
| C No, never | 39% |

THIS WEEK WE ASK...

Have you taken pictures of towns or cities at night?

VOTE ONLINE www.amateurphotographer.co.uk

TESTS AND TECHNICAL

45 TESTBENCH

Lexar Multi-Card USB reader and Golla Story camera bag

46 ASK AP

Our experts answer your questions

49 DEPTH OF FIELD VS RESOLUTION

Angela Nicholson looks at why using an aperture that strikes the right balance between depth of field and resolution is essential for getting maximum detail in your images

55 PHOTOSHOP ELEMENTS 8

In part eight of our guide to Photoshop Elements 8, we explain how to use the software to process raw files

61 RICOH CX3

Nine months on from its predecessor, the CX2, Ricoh's classic-looking CX3 turns its attention to noise. Tim Coleman puts it to test



YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader Mick Bidewell asks whether great photographers have a God-given talent or just practise a lot!

30 READER SPOTLIGHT

Another selection of superb reader images

P24

Find out how to take great photographs of cities at night



40 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

21 INSIDER KNOWLEDGE

Sławek Staszczuk gives us a guided tour of some of his favourite photographic haunts around Falmer and Long Hill in East Sussex

24 NIGHT LIGHTS

When Brian Matthews visited Paris, he discovered a multitude of photographic opportunities. He tells Gemma Padley how to avoid clichéd tourist shots and get the most out of shooting cities at night

36 ICONS OF PHOTOGRAPHY

Tom Stoddart's powerful picture captures a real-life act of greed but its publication directly helped famine victims, writes David Clark

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Contentious stop-and-search scrapped • Section 43 power stays



PHOTOGRAPHERS WARY AFTER TERROR LAW VICTORY

PHOTOGRAPHERS have welcomed changes to anti-terror laws, but warn that police still have the power to stop and search using Section 43 of the Terrorism Act.

Home Secretary Theresa May (pictured) has announced an immediate end to police use of Section 44 of the Terrorism Act that allowed officers to stop and search a person without reasonable suspicion.

Officers are now only allowed to use Section 44 in relation to searches of vehicles.

Many photographers have fallen victim to the controversial law in recent years, sparking AP's campaign to defend a photographer's basic right to take pictures in a public place.

Reacting to the Government's decision, a spokesman for the Bureau of Freelance Photographers said: 'Hopefully, this will lead to fewer photographers being stopped from taking photographs.'

'However, the situation with security guards occasionally stopping photographers from photographing buildings is likely to continue.'

The campaign group I'm a Photographer Not a Terrorist! welcomed the news, but cautioned: 'Unfortunately, there is still a swathe of laws that police can and will use to harass photographers, most notably



Home Secretary Theresa May said Section 44 infringes civil liberties

Section 43, which is similar to Section 44 but requires an officer to suspect that you are a terrorist, and Section 76, which makes it illegal to "elicit information about a police officer", which includes photographing them.'

Section 43 of the Terrorism Act states: 'A constable may stop and search a person whom he reasonably suspects to be a terrorist to discover whether he has in his possession anything which may constitute evidence that he is a terrorist.'

Although many photographers have fallen victim to Section 44, police have also been known to use the Section 43 power.

Last month, for example, police stopped a photographer in London's Trafalgar Square under Section 43, later admitting that no offences had been committed (see News, AP 10 July).

The Government's decision on Section

44 followed last month's European Court of Human Rights rejection of a Home Office appeal against a ruling that police use of Section 44 stop-and-search powers is unlawful.

Back in January, the court had ruled that Section 44 stop-and-search anti-terrorism powers are illegal.

Theresa May added: 'I will not allow the continued use of Section 44 in contravention of the European Court's ruling and, more importantly, in contravention of the civil liberties of every one of us.'

The Home Office says police have now been issued with new guidelines that set a 'new suspicion threshold' in relation to use of Section 43.

In a statement, the Metropolitan Police said: 'Public safety remains our top priority and we will continue to use all other powers available to us to keep London a hostile environment for terrorists.'

'Police officers continue to have the power to stop and search anyone they reasonably suspect to be a terrorist under Section 43 of the Terrorism Act.'

'We will continue to work closely with the Home Office and other police forces throughout the ongoing review of CT [counter-terrorism] legislation.'

SNAP SHOTS

● It was a double success for an amateur photographer from Merseyside, who struck gold with a picture of galloping horses. Austin Thomas, 43, earned a Silver Medal in the Fédération Internationale de l'Art Photographique. The news came after Austin won honours in a travel photography contest organised by *The Daily Telegraph* newspaper last month.

● Cameras Underwater has launched a new nine-million-pixel compact camera. The Epique EHD-900Ai, which is priced £199.99, including an underwater housing and 2GB SD card, is claimed to be usable down to a depth of 45m. The camera sports a 3x lens, claimed to deliver the 35mm equivalent of a 35-105mm zoom. Visit www.camerasunderwater.co.uk for details.



Do you have a story?

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amateurphotographer@ipcmedia.com

'Entirely new domain' could be created this fiscal year, says firm

NIKON HINTS AT MIRRORLESS CAMERA SYSTEM

A 'REDEFINITION of photography' may be necessary, says Nikon president Makoto Kimura, as he hints at plans to launch a mirrorless camera system.

During a press interview in Tokyo, Japan, on 26 June, Kimura was asked if Nikon intends to launch its own micro system, following the likes of Olympus, Panasonic and Sony.

Kimura is quoted as saying that while manufacturers of new camera systems may

intend to take a share of the DSLR market, Nikon intends to retain its 'top position' in the DSLR category, while creating an 'entirely new domain'.

Respected Japanese trade publication *Pen News Weekly* quotes Kimura as telling reporters: 'It will be a camera that may take photos of the world that the traditional SLR cannot reach.'

'Nowadays digital cameras take movies, performance of cameraphones is rapidly

advancing and demand for simple movie cameras for uploading video on the internet is on the rise. Redefinition of photography may become necessary.'

Kimura is reported to have said that Nikon could launch the camera any time this fiscal year or the following year, 'as new models are starting to sell'.

Nikon's head office has, so far, refused to comment on Kimura's remarks, saying only that it does not comment on future products.

A week of photographic opportunity

PHOTODIARY

Wednesday 21 July

EXHIBITION by Keith Cardwell, during July and August, at Morgan Motor Company Visitor Centre, Malvern Link, Worcestershire WR14 2LL. Visit www.morgan-motor.co.uk.

EXHIBITION Tessa Bunney, until 21 August at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com.



© KEITH CARDWELL

Thursday 22 July

EXHIBITION River Thames – Source to Sea (large-scale contemporary photos), until 30 September at Tower Bridge, London. Visit www.towerbridge.org.uk. **DON'T MISS** RHS Show Tatton Park, until 25 July at Tatton Park, Knutsford, Cheshire. Tel: 0844 338 7524.

Friday 23 July

EXHIBITION Sub-Saharan Journeys by John Kenny at Capital Culture, London WC2N 4BP. Tel: 0207 836 0824. Visit www.capitalculture.eu.

EXHIBITION Ken Russell: A Retrospective, until 25 July at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Saturday 24 July

EXHIBITION Stateside, includes work by Weegee, Eugene Richards and Lewis Hine, until 18 September at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

DON'T MISS Farnborough International Airshow 2010, until 25 July at Farnborough Aerodrome, Hampshire GU14 6XT. Tel: 01252 532800.



© JAMES PEREIRA

Sunday 25 July

EXHIBITION Part of the Pack by Arden and Anstruther, until 31 July at 5 Lombard Street, Petworth, West Sussex GU28 0AG. Tel: 01798 344 411. Visit www.ardenandanstruther.com. **EXHIBITION** The Family and the Land: Sally Mann, until 19 September at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Monday 26 July

EXHIBITION The Last Great Event (pictures from the Isle of Wight Pop Festival) by Chris Weston, until 1 August at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm.

Tuesday 27 July **LATEST AP ON SALE**

EXHIBITION by songwriter and musician Sandi Thom, until 31 July at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748283. Visit www.nationaltrust.org.uk. **EXHIBITION** Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Kew, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Former press snapper causes fears at Dover

AP READER'S MEDICATION TRIGGERS TERROR ALERT

A FORMER newspaper photographer triggered a UK terrorism alert when radioactive medication he was taking for treatment of thyroid cancer set off an alarm as he left a cross-Channel ferry.

Leica M6 camera user Peter Davies, 64, who has worked at newspapers including the *Daily Express* and the *Daily Mirror*, was returning from a holiday in France with his partner when UK Border Agency officials stopped him as he drove off a Norfolkline ferry on 5 July.

Peter said that when he had boarded the ferry at Dunkirk there was no apparent problem. It was only when he disembarked at Dover that UK border officials stopped him – sweeping his car with a Geiger counter to check for potentially radioactive material.

'I was quite surprised, and I did produce my press card,' he told us. 'They told me I had triggered off a radiological alarm.'

Peter is being treated with a radioactive isotope called Iodine 131 by doctors at St Bartholomew's Hospital in London.

Border officials allowed him to return home to Essex when he produced a letter from the hospital, outlining the treatment he is taking.



Peter Davies was shocked when his radioactive medication aroused the suspicion of border officials

A spokesman for the UK Border Agency said: 'The Government is committed to protecting the UK from terrorism. As part of that strategy, the UK Border Agency has scanners in position at ports of entry to the country, such as Dover, to detect and prevent the attempted illicit importation of radiological materials that could be used in terrorist devices. Vehicles, freight and passengers entering the UK are all screened.'

He added: 'The equipment is designed to detect radiological emissions so will also alarm when triggered by sources of radiation that are legitimate. This could include items like ceramics, cement or fertiliser, which contain naturally occurring radiological materials or, as in this case, certain medical treatments.'

SNAPPY SNAPS IN GEORGE MICHAEL CRASH SHOCK

SNAPPY Snaps says it would welcome George Michael back to its Hampstead store in London... but preferably when the shop is open for business.

Days earlier the singing legend had been arrested after driving his car into the shop in the early hours of the morning.

As Snappy Snaps' repairmen assessed damage to the shop front, the 47-year-old was taken to a police station after apparently being caught on CCTV mounting a curb outside the north London outlet.

A Snappy Snaps employee told AP that a 'broken window' was discovered when staff turned up for work on 5 July.

A Metropolitan Police spokesman said: 'Police were called at approximately 3.35am on Sunday 4 July following reports of a vehicle in collision with a building on Hampstead High Street.'

He added: 'Officers attended, and a man in his 40s was arrested on suspicion of being unfit to drive. He was taken to a London police station and bailed to return in mid-August pending further enquiries.'



George Michael allegedly damaged the front door and window

The shop is visited by a number of celebrities in the area, who ask Snappy Snaps staff to keep their identities 'confidential'.

The incident took place following the Gay Pride event in central London.

SNAP SHOTS

● An amateur photographer with no fixed abode was held under anti-terror laws outside the Wimbledon tennis championships after a security guard suspected he was a terrorist, it has emerged. Michael Ryan, who says he lives in a tent in Enfield, north London, was visiting Wimbledon for the day to photograph activity surrounding the tournament from Church Road, a public highway outside the club. Police claim that Ryan refused to supply his address details when he was stopped under Section 44 of the Terrorism Act. Ryan told us this was because he is 'technically homeless'. The photo enthusiast told AP he had merely taken pictures of TV vans and film crews as they reported on the championships on 1 July. The Section 44 law was scrapped a week later (see page 5).

● New bed and breakfast accommodation, kitted out with a large darkroom, has opened on Stornoway in the Outer Hebrides. The owners say they can accommodate up to 11 photographers, with an enlarger and computer equipment available for use. Contact the owner at sandwickbay@btinternet.com.



Do you have a story?

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Swede shoots volcano from 600 metres

VOLCANO PHOTOGRAPHER TAKES CAMERA TO EXTREMES

HASSELBLAD has released 'explosive photos' of the active Icelandic volcano in a bid to show that its new H4D-40 camera can withstand extreme shooting conditions and deliver stunning results – even without a tripod.

Swedish photographer Hans Strand captured images of the Eyjafjallajökull volcano from a Cessna 172 plane, after six previous attempts had failed due to the vastness of the ash cloud that had caused weeks of disruption to European air space.

'The noise of the volcano was incredible,' said the 54-year-old photographer, who was 600m from the eruption.

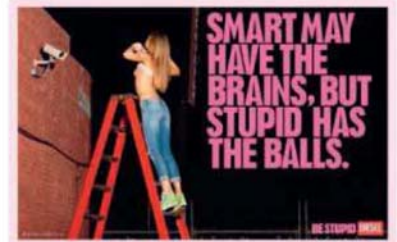
'There were continuous explosions and huge bursts of lava shooting into the sky.'

Hasselblad claims that the H4D-40 medium-format digital camera is as 'convenient' to use as a 35mm DSLR. It features a 40-million-pixel CCD imaging sensor and costs €13,995.

'I set the sensitivity to ISO 200 and the shutter speed to 1/800sec, and that was it... I was just pointing and shooting,' added Strand.



'The camera got pretty dirty while shooting the interior of the ash cloud from the ground. I cleaned it carefully every time I left the car.'



'OFFENSIVE' DIESEL IMAGES SLAMMED BY WATCHDOG

THE ADVERTISING Standards Authority has banned a series of ads from appearing again in poster form.

Complaints about a Diesel clothing poster showing a woman taking a photograph of her genitals, and another depicting a woman exposing herself to a security camera (pictured), have been upheld by the advertising watchdog.

Thirty-three people had complained that the adverts were offensive, unsuitable to be seen by children, and 'condoned or encouraged behaviour that was anti-social'.

The Advertising Standards Authority ruled that the posters must never appear again.

Diesel had denied they were offensive, arguing that the posters 'did not contain any provocative nudity beyond the usual amounts shown in many swimwear, sportswear or lingerie ads'.

FIRST SONY COMPACTS WITH 3D POTENTIAL

SONY has announced the upcoming launch of its first digital compact cameras to feature 3D Sweep Panorama still image functionality.

Images can be viewed in 3D on a 3D-compatible TV, according to Sony.

The 12.2-million-pixel Cyber-shot DSC-WX5 and Cyber-shot DSC-TX9 also boast Full HD video (1920x1080 pixels).

The WX5 sports a 5x f/2.4 Sony G lens and a 2.8in screen, while the TX9 carries a 4x Carl Zeiss zoom and 3.5in LCD monitor.

The pair are due in shops in September at prices yet to be announced.

Using an optional underwater housing available for the TX9, photographers can select underwater sweep panorama – a mode designed to optimise white balance for 'clear, natural results with underwater subjects'.

Sony's recently announced NEX-5 and NEX-3 interchangeable-lens micro-system cameras already allow users to shoot 3D images, via a firmware upgrade.

AP
THIS
WEEK
IN...

1911

Some don't like it hot, it seems. Happy is the darkroom worker who has an underground vault at this time of year, declared AP's 24 July 1911 issue. 'It is in the hot weather that so many of the ordinary dark-room difficulties become emphasised... underground vaults are by no means rare, either in town or country, but often they are neglected or overlooked,' stated the 26-year-old journal. 'In town, the arched vault often runs out under the roadway, and not infrequently it is wasted by being filled in with useless lumber. In winter the underground vault is relatively warm... and in the summer it is cool. Moreover, dust does not trouble the happy worker who has a vault...'

THE HOT WEATHER DARK-ROOM.

It is in the hot weather that so many of the ordinary dark-room difficulties become emphasised, and happy is the worker who has an underground vault as a dark-room; and underground vaults are by no means rare, either in town or country, but often they are neglected or overlooked. In town, the arched vault often runs out under the roadway, and not infrequently it is wasted by being filled with useless lumber. In winter the underground vault is warm, or relatively warm, and in summer it is cool. Moreover, dust does not trouble the happy worker who has a vault. In working a process like autochrome, in which many solutions are used, the provision of a stock of solutions the day before and of a tank full of water, so that all may take approximately the same temperature, affords a high degree of security against blistering and frilling, but it is only the worker in an arched or bricked-in vault who can fully realise the advantages of having all liquids at the same temperature, as, when a sudden change in temperature takes place, the small bottles are affected first and the balance is upset.

CLUBNEWS

Club news from around the country

ACCRINGTON CAMERA CLUB

Accrington Camera Club marked the end of its season with a month-long exhibition at Haworth Art Gallery, comprising more than 100 prints. The best picture was judged to have been taken by Ian Hoole. Members meet from September to June, at 7.45pm, at Rishton Primetime, Stourton Street, Rishton, Lancs BB1 4ED.

CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The club is gearing up to stage its annual exhibition from 3-28 August at the Barbican Library, Barbican Centre, London EC2. Visit www.cityandcripplegate-ps.org.

● If your club is planning an event, or seeking new members, why not get in touch? Coverage in AP's news pages costs absolutely nothing. Email apevents@ipcmedia.com.

SNAP SHOTS

● Nikon has announced that its Photo Contest International 2010-2011 will be open for entries from 1 September-30 November 2010. Now in its 33rd year, the competition is open to amateur and professional photographers and features two categories: Free subject; and Energy. Winners will be announced in June 2011. Visit www.nikon-npci.com.

● An amateur photographer from Leicester made world news when he shot a composite photograph of the International Space Station. Mark Humpage told *The Sun* newspaper that he took 50 images as the space station soared 250 miles above Lutterworth, revealing light trails that criss-crossed the night sky.

● Classic cameras are alive and kicking if the results of a Special Auction Services camera sale in Gloucestershire are to be believed. A 1957 Leica M2 with 50mm lens easily beat its pre-sale estimate, raking in £655, while a Leica M3 fetched £550 (its top guide price was £300). For future auctions visit www.specialauctionservices.com.



Do you have a story?

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David Bebber takes title

TIMES MAN BAGS TOP PIC AWARD

TIMES newspaper photographer David Bebber has beaten more than 300 others to take the Photograph of the Year title at the 2010 Press Photographer's Year awards.

Bebber won with his shot of Libyan leader Colonel Gaddafi standing behind protective glass during a military parade in Tripoli last year (see above).

Other winners included the Press Association's Gareth Copley, who took first place for Sports Action, and Kieran

Doherty from Reuters who triumphed in the News category.

The contest, which is backed by Canon and organised by the British Press Photographers' Association, is open to photographers working in and for the UK media.

It is now in its fifth year and pulled in nearly 8,000 entries.

The best images are on show at the National Theatre in London until 10 September.

To view a slideshow of the winning shots, visit www.theppy.com/content/results2010.

Simon Coleman leaves company

NIKON MAN MOVES ON

NIKON UK's Imaging division is searching for a new general manager after Simon Coleman (pictured) left the business to 'pursue other interests'.

Simon had been at Nikon for more than 20 years.

Nikon UK's finance director John Read has taken over the reins as general manager on an 'interim' basis while the firm searches for a replacement.

Nikon UK Ltd president Michio Miwa said: 'Nikon thanks Simon for his significant contribution to the business. We are sad to see him go, but we wish him the best of luck for the future.'



'Until a replacement is appointed, we have plans to ensure the day-to-day functionality of the business will not be affected.'

Simon has worked at Nikon since the late 1980s and became general manager in 1996.

story-shooting

by Emily



Emily rocks at the summer rock festival

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

Chords of Grey

By Paul Gallagher

Envisage Books, hardback, 88 pages, £55, ISBN 978-0-9564764-2-5



ONE OF the few landscape photographers who works exclusively in black & white, Paul's spectacular large-format images of Britain are often likened to those of Ansel Adams. However, this comparison goes further than the simple fact they're monochrome landscapes. The timelessness of both photographers' images comes from their meticulous composition and the way they use light to bring out a full range of tones.

In *Chords of Grey*, Paul steps back from the bold light of the golden hours to explore how the world looks in the softer light of overcast days. Likening the seven zones of tonality in black & white photography to the seven notes in a musical scale, Paul thus seeks out quieter moments here and surveys the range of greys between the end points of black & white.

Beautifully presented as a large, fabric-covered hardback, the paper is thick and the prints leap off the page. It's the sort of book you want to smell in order to get the full effect. *Chords of Grey* makes a strong case for Paul being one of Britain's top landscape photographers and illustrates how, by removing colour, you remove another layer of reality from the world around us and leave the viewer to question their perceptions.



© PAUL GALLAGHER

Part Of The Pack

The Hunt at Petworth

By Colin Barker

Until 31 July. The Stables, Petworth House, Petworth, West Sussex, GU28 OAE. Tel: 01798 344 411. Open Sat-Wed 11am-5pm. Admission free

THE CULMINATION of a three-year project, 'Part of the Pack' is an intense look at the day-to-day life of the huntsman. This collection of 60 black & white prints is set in the charming environs of the South Downs and takes the viewer from the confines of the dog kennels and out among the rolling hills that surround Lord and Lady Egremont's aptly named Petworth House.

Barker's background in reportage guides him to pick out the most dramatic and telling details, while showing us the hunt from a dog's-eye view. It's a way of life that many may disagree with, but Barker's even-handed approach embraces the gruesome eventualities as a balance to the spirited thrill of the hunt.

EXHIBITION



© COLIN BARKER

www.shorpy.com

IF YOU'VE not yet seen Shorpy.com, then stop what you're doing, mark this spot in the magazine and go online now. Named after a teenage coal miner named Henry Sharp 'Shorpy' Higginbotham (pictured right) who lived in Alabama a century ago, Shorpy is a fantastic photo blog featuring thousands of vintage photographs. Ranging from the 1850s to the 1960s, the images are all presented in high-definition, letting you zoom in to full size and look at the fine details. This is particularly interesting in interior images or workplace scenes, where the closer look reveals the many different tools and creature comforts of the day.

Updated several times a day, there is always something new and exciting to see here, and many images give you the option



to purchase prints. There's also a nice gallery of coloured prints submitted by Shorpy members. As this quickly becomes one of your daily stops on the internet, you'll understand why it's been rated one of the best blogs of 2010 by *Time* magazine.

CONDENSED READING

A round-up of the latest photography books and DVDs on the market



● THE DIGITAL EYE

Photographic Art in the Electronic Age, by Sylvia Wolf, £19.99 Wolf's guide is a thick, quality production filled with large, bold supporting imagery, that should become the bible for those who like to use their image-editing software for full surrealist effect. Less on technique, this is an illustrated text asking thoughtful questions such as, 'Is it real?' and, 'Does it matter?' For some this will be anathema to their entire photographic ethos; for others this will be just the book they've been waiting for. ●

WORDS WITHOUT PICTURES

Edited by Alex Klein, £16.95 Another thought-provoking release from the Aperture Foundation, this collection of essays and discussion forums probes all the hot topics and important discussions going on in the photographic world today. While intelligent and insightful, the title does live up to its promise.

● **EXPERIENCE SEMINARS: THE ART OF LIGHT** Running time 2 hours 20 minutes, £19.99 Beginning with an in-depth lesson on light and how it works, the DVD then shows you how the light can work for you. Chock full of techniques, such as partial metering and exposure lock, you'll soon be creating images with more impact. ● **A YEAR IN THE LIFE OF NORTH CORNWALL**

By Rob Beighton, £16.99 How to make the natural beauty of Cornwall look unappealing. Step 1: get camera, go out shooting at noon. Step 2: set wrong white balance on camera to capture too much green in subject. Step 3: underexpose foreground. Step 4: set to manual focus, twist lens slightly so subject is soft, use this image across double-page spread. Step 5: make into book.

Words Without Pictures



Survival

Saving Endangered Migratory Species
By Stanley Johnson and Robert Vagg
Stacey International, hardback, 166 pages, £29.95, ISBN 978-1-906768-11-9



OSCAR Wilde once said that consistency is the last refuge of the unimaginative. And

that may be true of fundamentalists and teetotalers, but when you're producing a book of photography consistency is the pathway by which you want your viewers to follow your subject matter from beginning to end.

Sadly, *Survival*, which has so much powerful subject matter, lacks the punch it needs to be effective. Authors Johnson (father of London mayor, Boris) and Vagg rely on a raft of photographers to provide the images for this tome, and the result is a compilation of mixed quality, ranging from very good to atrocious. Images on opposing pages will differ in such sharpness and quality that you can spot the decades



BOOK

between when they were taken. Ultimately this detracts from the message of the book and the fine text by the authors. There's a reason these projects often rely on one photographer – because every photographer has his or her own style, and the consistency of that style sets the overall tone of the book. The tone here feels entirely out of date, particularly when you compare it to similar models, such as the recent *Rare*, by Joel Sartore (see *Review*, AP 5 June).

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HERE'S ONE I MADE EARLIER

Optical viewfinders (OVF) are by no means the perfect solution to the problems commonly experienced with the LCDs of compact digital cameras. Unlike LCDs, OVFs do not give a 100% field of view. For instance, the last OVF-equipped compact I owned (a Canon PowerShot A1100 IS) had significant framing errors. Depending on the setting of the 35-210mm zoom lens, the field of view varied from less than 100% to more than 100% of that covered by the lens and as seen on the LCD. Also unlike LCDs, OVFs cannot give an indication of the value of any exposure, while the lack of a read-out of any aperture and shutter settings makes them useless for a manual operator. Not surprisingly, manufacturers are not very keen on producing larger and more expensive compact cameras just to include such inefficient viewfinders.

As one who never likes to be without a camera, I find a small pocketable camera to be an essential item of kit and, years ago, experimented with a variety of home-made screens in an endeavour to overcome the frustration due to peering, at arm's length, into very dim LCDs in brilliant sunlight. I finally concluded that the only way to eliminate such problems was to block out all the sunlight between the eye and the LCD. This I achieved by making an open-ended rectangular box section by folding an old 8x6in print to just cover the area of the LCD. The back of the print was sprayed with matt-black paint before taping the joint. When not in use, the screen folds flat, to 6x4in, to slip conveniently into a pocket. It's a very simple solution that has worked well for me.

Neville Gordon, Derbyshire

Genius! You should be on Dragons' Den – *Damien Demolder, Editor*

WELL WORTH THE PRICE?

Why are glass filters so expensive? After all, a lot more work goes into manufacturing a lens. The humble filter is metaphorically and practically a very small part of a lens, yet the proportional cost is astronomical. Take the Samyang 85mm f/1.4 Asph IF lens, tested

in AP 26 June and costing £299.99. It came out very favourably against the Nikon equivalent, the Nikkor 85mm f/1.4D AF, which costs £949.99. There are loads of technical features on both optics, yet the Tiffen Digital (though what's actually 'digital' about a piece of glass needs explaining to

me) HT Ultra Clear filter tested in AP 3 July costs £85.81 for each of these lenses. In his review, Tim Coleman says the filter is 'designed for lens-protection purposes' and gives it five stars. However, it costs 29% of the total cost of the Samyang lens and 9% of the Nikon optic. It may be worth the money to save the front element of a £1,000 optic, but for most of us it's a third of the cost of a lens. Is that really 'well worth the price'?

Ralph Withers, London

The 'digital' element of filters refers to the fact that they are coated on both sides to prevent flare. Tiffen filters are particularly good, but you are right that £85 seems disproportionate when compared to the Samyang lens – *Damien Demolder, Editor*

A BRANDLESS BARGAIN

Having just bought some Cokin P-series filters, I was going to purchase the nice pouch to keep them in, but as money is a bit tight I didn't fancy paying the over-inflated price just to have the name on the side of a pouch that holds only eight filters. Instead, I found in a well-known high-street store, among its 'value' range, a black CD/DVD zipped pouch that holds up to 24 discs. The disc pockets are lined with a soft plastic so they will not scratch the filters, and all for a bargain price of £2. Now I can spend the money I saved on some more filters!

Nigel Cox, via email

I hope having space for 24 filters does not make you feel you need to fill it. I can see rainbows on the horizon! – *Damien Demolder, Editor*

APPLAUD THEIR BRILLIANCE

Having recently abandoned film for digital imaging, I'm in awe of the versatility and breathtaking ability of digital cameras. The people who design them are so incredibly clever and creative. But what about those boffins that came up with photo-editing software like Photoshop? I've just bought Elements 8. It cost me just £50, but it's worth three times that. We should applaud the brilliance of digital camera designers, but let's also tip our hats to those who supply us with Photoshop, Paint Shop Pro and so on, who help make digital imaging such an interesting and exciting medium!

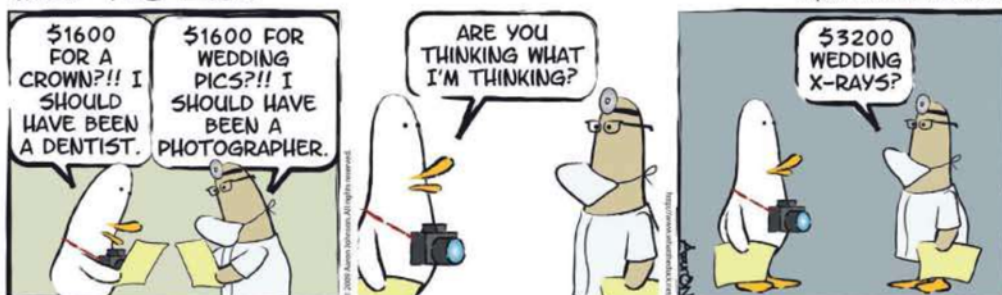
Allison Carpenter, Tyne and Wear

I'm certain they would be very pleased – *Damien Demolder, Editor*

UNJUST AND UNFAIR

As a happy SLR user, it struck me that some of David Swann's criticisms of the Olympus E-520 DSLR his daughter lent him were unfair (*Backchat*, AP 19 June). While I wholeheartedly agree that we (only) get the best results when we have put in the effort to learn how to use our cameras properly, and that a new camera won't automatically give us better photos until

What The Duck



we have learnt how to use it, I thought some of David's comments were very unfair to Olympus.

He complained that with the Olympus zoom lens, when set to 'full stretch', gave him blurred pictures from camera shake, which is something he did not experience on his own bridge camera thanks to its built-in image stabiliser. In film camera terms, 'full stretch' is 600mm, so if he was handholding the camera he would have needed to use the image stabiliser that is also built in to the Olympus camera. Yet, reading David's critique, you would never imagine a sophisticated multi-mode image stabiliser was fitted to the Olympus model at all.

Neither can I understand how, in normal metering mode with the two cameras pointed at the same scene, he could get his own camera to be able to expose correctly at a low ISO setting of 100, while the 'inferior' Olympus needed a much higher

ISO setting, at which it then produced extremely noisy images. David is also unobservant in saying the standard zoom on the Olympus is 18-55mm, as Olympus does not make a zoom lens with that range.

I can see the point of the *Backchat* column in allowing amateurs to vent their opinions, and I'm glad David is happy with his bridge camera, but his criticisms of the Olympus DSLR were unjust.

John Herring, via email

CALLING A SPADE A SPADE

Why, oh why, does Steve Bloom claim his prints are giclée rather than inkjet (*Photo Insight*, AP 3 July)? He uses an inkjet printer and the manufacturer's inks are of archival quality, but so too are several other pigment inks available for his and other printers. An inkjet print using pigment inks on archival paper is an inkjet print. There is no need to hide behind a bit of French slang.

Michael Finch, Lancashire

BEYOND ECONOMICAL REPAIR

Things just aren't what they used to be, so the saying goes. This seems to be true of most things, but somehow photography has escaped the ravages of time when it comes to the after-sales support for good old cameras and lenses. What is becoming increasingly apparent these days is that the desire to maintain and repair our precious photographic hardware is dwindling, and while you can still have cameras dating back decades repaired by skilled technicians, the same is, sadly, not true of more modern camera equipment.

In the past six months I have returned two of my trusted Sigma lenses to Sigma (UK) for repair, only to receive the dreaded 'No spares available' letter a few days later. What is clear is that some manufacturers believe that consumers are happy to replace their equipment when a fault develops rather than repair it. As soon as the lens or camera is out of manufacture, it's obsolete and beyond repair. When applied to compact digital cameras, which see capability increasing on an almost endless basis, perhaps we as consumers don't care because we are attracted by the sparkling, tech-filled new model for the price of a meal for two at a local bistro.

We may think differently about our enthusiast-level SLR, which still performs well and gives pleasure despite the higher resolutions of newer models. We might be forgiven for shedding a tear if its final demise is due to nothing more than a broken knob or sticking button.

Serious enthusiasts have a constant lust for better optics and longer focal lengths, and we are always told to buy the best we can afford. How would we feel if we knew that, should dirt ingress of gears grind away our trusted prize possession, it will join our discarded kettles and irons in the bin? If anyone can fix my trusty Sigma lenses, I would be delighted to hear from you.

Colin Horner, Essex

The introduction of digital imaging has seen one of the biggest changes in photography since its infancy and the vast majority of photographers have updated their equipment to keep up with this fast-paced change in technology. Sadly, the negative effect of this, and one that we are all too aware of, is the dramatic reduction in value of older 'non-digital' photographic equipment that we have been happily using for many years.

At Sigma we take pride in offering a back-up and customer-support service that is second to none, and this of course includes the facility to repair lenses and other Sigma equipment. The first of the two lenses to which Mr Horner is referring was discontinued about 18 years ago and the second about 12 years ago. Unfortunately, in both cases, we were unable to repair these lenses as we no longer carry the parts. We would, of course, love to be in a position to repair Mr Horner's lenses, but we're completely at the mercy of our parent company that supplies the spare parts. We now have such a large range of lenses, with new models being introduced regularly, that it's just not feasible to carry every part for every lens forever.

It's also worth pointing out that equipment of this age is often uneconomical to repair. A like-for-like replacement on the second-hand market is often less expensive than the cost of a repair. Given the age and current value of these lenses, I think Mr Horner will struggle to find a company that can repair them. If he does manage to find a company that carries the necessary parts, I feel with the cost of the labour, parts and postage, plus VAT on top of all that, the repair will become uneconomical – **Paul Reynolds, Sigma Imaging (UK) Ltd**

BACK CHAT

Not being possessed of a God-given talent, AP reader Mick Bidewell hopes that practice makes perfect

I RECENTLY sold some classic 1960s albums on eBay. Inside the cover of one I found a pencil sketch portrait of myself drawn by a schoolmate back in 1966. Jeff, as he was called, had no interest in pop music, but he had an amazing talent for art. I first noticed it when he called round for me one evening and rattled off a superbly detailed drawing of our fireplace complete with brass coal scuttle. He always carried a jotter and pencil and we were in awe of his ability to do amazingly lifelike sketches of us. And, if there was someone he didn't like, his caricatures of them were wickedly funny.

I was using a Kodak Instamatic camera at the time, which I abandoned for a jotter and pencil in the hope of becoming a great artist myself. Alas, I was rubbish and soon went back to my camera. Jeff and I left school, and he eventually married and moved away. But his skill as an artist led me to believe he had a God-given talent, not something you can actually learn. That's what I've often wondered about my photography. I'd describe myself as a keen and proficient photographer, but after 40 years of taking pictures I've yet to take one that would announce to the world that my talent as a photographer is of the God-given variety. Sure, I've had the family 'oohing' and 'ahhing' over my pictures of our three grandsons. I've shot many 'classic' sunsets. I have countless 'gritty' black & white, red-filtered landscapes and clichéd portraits of the 'raggy old man' type. I've received praise for the weddings and various social events I've covered, but then again so have millions of other photographers. And while I think it would be unwise for any photographer to believe they'd shot their ultimate image, I'm beginning to wonder if I'll even get close to shooting mine.

So many of us are influenced by what we read in photo magazines like AP. That's great if we actually learn something, but not so good if we attempt to simply replicate what we've seen. My photography many years ago was hugely influenced by the photo press. An article on street photography would see me concentrating on nothing else for weeks. I'd inevitably end up creeping about for snatched shots trying to look inconspicuous and usually failing miserably. If it worked for Cartier-Bresson, then why not me? Or was the great man's talent also God-given?

In 1969 I was lucky enough to meet the brilliant blues guitarist Peter Green. I play guitar myself, so as Peter sat there dazzling me with his skills I asked how it was that he could play like that whereas I couldn't. Given rock stars' notorious egos I fully expected Peter to claim he had a natural or God-given talent. Not a bit of it! He simply smiled and replied, 'Maybe I just practised more than you did.' So is that, I wonder, the answer to my search for my ultimate image? Don't worry about whether my photographic talents are God-given or not. Just get out there and keep on practising? Here's hoping!

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



THE LION (*Panthera leo*) is the second largest big cat after the tiger, with some males weighing more than 250kg (550lb). Probably the most iconic and familiar of animals, the lion has, throughout human history, been seen as a symbol of strength, royalty and indomitability, with references appearing in religious tracts, myths and legends, as well as works of art and literature. And, of course, every schoolchild can name their favourite cartoon lion.

Thanks to natural history programmes the lion's lifestyle and habits are well known, but perhaps less well known is the fact that there are eight sub-species (traditionally, there were considered to be 12), namely the Transvaal, Asiatic, Tsavo, West African, Barbary, Katanga, Masai and North East Congo lions. The largest of these was the Barbary lion of North Africa, the last of which is thought to have been shot in 1922.

In prehistory, and early historical times, lions roamed much of Eurasia and Africa. However, in recent history hunting, human encroachment and habitat changes have taken their toll and wild lions are now confined to reserves in sub-saharan Africa and the Gir Forest in India, where the Gujarat government estimates there are 400. The situation of African lions can be described as vulnerable, while the remnant Asian population is clearly endangered.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy finally gets a shot that has eluded him for years

A LION SLAKES ITS THIRST



THE ONE thing the modern worldly-wise lion knows is that when it yawns someone will take a picture of it. The king of the safari

cats has been photographed from every conceivable angle and every time it twitches the moment is recorded for posterity. With hundreds of photographers snapping away at lions every day in Africa, you can imagine the millions of pictures that exist. Therefore, it can be a real challenge to get something different of such a well-photographed species.

With lions I always operate a 'take whatever comes' philosophy, but I have certain target pictures that I am always on the look-out for. One of the pictures that has eluded me for years is a shot of a male lion drinking in very low light. I have had my chances, but I have never managed to get all the combinations correct – in the open, in nice light and facing the right direction. Until last year I thought I would never ever get it, but persistence pays dividends.

I remember the day clearly. I was in the Masai Mara reserve in Kenya and had been working for a few days with a pride that had two huge brothers in charge. On this particular morning we found both brothers sitting together. We were at a distance to give the lions space to breathe and move, and this policy was working fine until a vehicle saw us and drove right up in front of the lions. An idiot appeared with a 600mm lens pointing straight down at the lion. The photographer was well known to us as being a 'trophyist' who cared nothing for animals, just his shots. This time he had pushed the lions too far and one brother headed for the nearest bush. The second brother yawned, stood up, stretched, and for a moment I thought it was going to follow its brother. Instead, it headed down the hillside towards a group of trees with a waterhole. Since the pride had killed during the night, I thought the male might be heading for a drink.

Taking a wide berth around him, we got the vehicle into position at the waterhole, just across from an open area where I thought he might drink. Sure enough, after a few minutes, he plodded up to the waterhole and started to drink.

Andy focused on the lion's eyes and timed his shots with the lapping of the animal's tongue



Unfortunately, he had decided to stand sideways on to me and I wanted a head-on shot for maximum impact. I didn't know whether to move and risk getting nothing or stay put and get some shots I didn't really want. I decided to move and my place was immediately taken by the idiot, who promptly shouted that I didn't know what I was doing! I ignored him and concentrated on ensuring the camera was set up right while my driver John fought with the wheel. Then suddenly there was the big guy right in front of me, drinking in perfect light and looking almost dead into my lens. I wasted no time in focusing on his eyes, shooting slightly underexposed to enhance the low light and timing the shots with the lapping of the tongue. It was an awesome shot and I felt that inner glow of success when everything comes good.

After a few minutes his thirst was slaked and he left to find a bush to sleep under. I realised that the idiot had followed me again, but because there was only space for one vehicle he had driven off-road. Judging by the look on his face his plan had backfired – he was stuck in the mud! Oh dear. **AP**



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PHOTO INSIGHT



DAVID CLAPP

Our landscape and travel expert. Based in glorious south Devon, David is represented by seven stock agencies worldwide

In his final *Photo insight*, David Clapp recalls how he went in search of patterns in the sand but stumbled across a whole lot less

ONE OF the greatest triumphs when taking photographs is discovering a new possibility. Whether it's on land, sea or abroad, finding something extra special is always a treat.

This wonderful location is Porthcurno, a tourist beach at the southernmost tip of Land's End in Cornwall. The bay sweeps around to a dynamic crescendo of red granite called Logan's Rock, a coastal fortress that is both photogenic and exceptionally good fun to climb upon. Three years ago, a rainy weekend had me sitting in the legendary Minack Theatre café, gazing longingly at some dynamic black & white prints with striking sand patterns. I just had to find out when these pictures were taken.

'They are in the next bay along, but you have to wait until low tide,' chuckled a lively Cornish lady, as I paused, somewhat perplexed, to pay for another cappuccino. So that day I waited until low tide, but there were no sand patterns. On my next excursion into Cornwall, I went again. This time the tide was much lower, but again no sand patterns. So the third time I visited was at low water on a spring tide. Bingo!

With my camera gear on my back and the receding waterline still lapping around the rocks, I set foot over the cliffs along a small pathway towards Treen. I had my Canon EOS 5D, 17-40mm f/4 L and 70-200mm f/4 L lenses and some 10x50 binoculars for a spot of coastal bird-watching along the way. Walking along the path through gorse bushes made me wish I wasn't wearing shorts, but as I began to clamber the rocks below I was pleased to see patterns unfold.

Confidently leaping onto the sand, my first approach was to walk towards the sea so I could get a good handle on composition. Shooting sand bars is all very well, but getting some good cliffs or an interesting focal point will make the image even stronger. Striding south, face lifted towards the warm September sun, I extended my tripod legs, looked back and froze, to behold a sight like no other. My jaw slowly lowered and I began to shrink as this uncomfortable feeling started



'I trained the scene on the view towards Porthcurno Bay and waited as a couple ran in slow motion towards the fresh blue sea'

to grow. There, staring at me, now feeling just as uncomfortable, were around 50 rather concerned people – 50 naked people. I had walked straight onto a nudist beach, sporting a large pair of binoculars and a huge tripod.

Looking every which way, I tried to force the binoculars into my bag, but it was no use as along came the first protester.

'For God's sake, get in the bloody bag,' I panicked, pulling mercilessly on the zip.

'Hello,' said a rather slim elderly gent with a striking mop of blond hair (on his head).

'What are you doing?' he quizzed, as my useless efforts to hide the binocular straps were as obvious as my embarrassment.

'That's a big tripod,' he said, and I nearly burst out laughing. 'You're not going to be taking photos of us are you? I guess you could say I am an unofficial beach spokesman, but thought I better come say that some people might get funny, you know...'

I opened my bag and explained that I was a photographer, on a trip to shoot landscapes, and that I had stumbled across this beach.



'That's a big lens; looks like a good one,' he interrupted.

'Feel free to take all your clothes off if you want,' he sniggered, as I smiled back knowingly. 'Toodal-oo.'

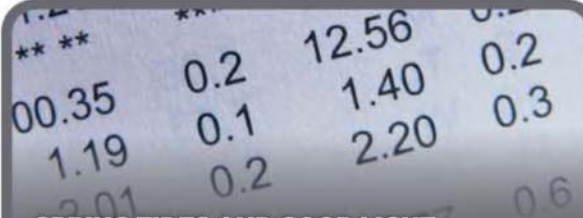
Now somehow I had to take photos. With a smile like the Cheshire Cat, I began composing scenes, giggling again at my predicament as two portly men to my right began playing naked Frisbee. I could see the others were being informed, so with the late summer wind beginning to fill my creative sails, I tried very hard to concentrate.

Keeping the 17-40mm wide and the camera position low, and with lead-in lines like never before, I trained the scene on the view towards Porthcurno Bay and waited as a couple ran in slow motion towards the

fresh blue sea. By polarising the sky, the reflected light from the seawater channels became cancelled out, so I took the same shot twice, one with and without polarisation. Once back home, I would simply blend the two images together in Photoshop. Then it was simply a case of repeating myself. I slowly walked along the sand looking for more foreground fun, pausing for a chuckle.

For months afterwards, if anyone said, 'That's a big lens,' I would retort, 'Yes, looks like a good one,' with a huge grin and recall my hilarious story about the time I nearly became 'the naked photographer.' **AP**

To see more pictures by David Clapp visit www.davidclapp.co.uk



SPRING TIDES AND GOOD LIGHT

You may be thinking, like I did for a while, that I should wait until the low tide coincides with some better side light. But extremely low tides during the spring tide cycle will always occur around lunchtime. These sand patterns will never see a gorgeous evening as the lunar cycle will never permit it. Still, it is best to make what you can from any situation. With blue skies and vivid colours, this beach is worth shooting any time of the day.

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Need to know

How to get there

Only a few miles from Brighton city centre, Falmer has excellent transport links. Trains run from Moulsecoomb to Falmer, which is on the East Coast line, and there are twice-hourly direct trains to Eastbourne and regular services to Hastings. By bus, take the 25, 25A and 25C buses from Brighton City Centre. By road, take the A27 (Long Hill) from Lewes or the A270 (Lewes Road) from Brighton. Cycle lanes run along the A270 Lewes Road to Brighton.

Where to stay

There are numerous B&Bs and hotels in Lewes and Brighton. You might like to try Millers (visit www.millersbedandbreakfast.com or call 01273 475 631), a 16th century townhouse in the centre of Lewes, or Berkeley House, an elegant Georgian townhouse also in Lewes (visit www.berkeleyhouselewes.co.uk or call 01273 476 057).

Where to eat

If you are passing through Falmer you might like to visit the Park Farm Shop (visit www.parkfarmshop.co.uk or call 01273 671 002) that sells a selection of local produce. For a more substantial meal Lewes is a short drive away with numerous pubs and restaurants.

Don't miss

Stanmer Park is a huge landscaped park that stretches over 5,000 acres. An ideal place for a gentle farmland stroll or woodland walk, it is a Grade II listed site of historic interest. For more information visit www.stanmer.org.uk.

AP's guide to Britain's best photo locations.
This week... **Falmer and Long Hill, East Sussex**

INSIDER KNOWLEDGE

Stawek Staszczuk

Age 32
Favourite photographer
Joe Cornish

Favourite locations

Stawek takes most of his images in Sussex, but also likes to visit Dorset **Photographic approach** 'I tend to use a long lens to create abstract landscapes, often without skies,' he says

NESTLED in the heart of the South Downs National Park, Falmer is a small village with a population of only 300 that sits about 40 miles from London, between Brighton and Lewes in East Sussex. There is a campus of the University of Sussex at Falmer along with a pub, train station and 11th century church. Long Hill, which is three minutes from Falmer by car, is an area where rolling fields and verdant farmland collide.

With more than 2,000 miles of well-signposted and easily accessible trails, walkers, cyclists and horse riders regularly flock to the area. For a peaceful day in the countryside or something more extreme, there are hundreds of activities. Visit www.visitsouthdowns.com for suggestions.

Guided walks and nature trails frequently take place, as do other events. For a list of events taking place over the summer visit www.brighton-hove.gov.uk. If you have time you might like to explore the South Downs Way, a trail that slices 100 miles through the South Downs National Park.

Stawek, who is originally from Poland and has lived in the UK for three years, says, 'The countryside around Falmer and Long Hill is beautiful in its own right. These areas are near to where I live, so when the weather looks like it might be favourable I'll go down with my camera and explore.'



Tractor Canon EOS 5D Mark II, 100-300mm, 1/125sec at f/11, ISO 320



A lot of the land in this area is cultivated, so I try to find ways to bring out the idea of 'man shaping the landscape' to emphasise the connection between nature and culture. One way is to include man-made objects. There were two tractors stirring up dust in my field of view, so I waited for one of them to move into a place that would work well compositionally. Photographed from this perspective using a

telephoto lens, the tractor looks like a toy. I usually use autofocus, although I have tried focusing on a subject manually and reframing my composition. I framed my composition so the natural break between the fields divides the image in half and placed the tractor on a 'third' to balance the shot. All the images were taken using a tripod and remote cable release to keep the risk of camera shake to a minimum. I used the mirror lock-up mode for the same reason.

Sheep

Canon EOS 5D Mark II, 100-300mm, 1/60sec at f/13, ISO 200



Many of my images have a large depth of field and I prefer to have as much of the image in focus as possible. I always use aperture-priority mode with exposure compensation where necessary. I try to balance light and shadow in the frame, and use backlighting if this helps bring out the shape of the landscape. You can see the fall-off of light on the hilltops and the graduation of tone, which lends a shadowy zigzag effect to the landscape. In the foreground I have included sheep, which also helps balance the composition. Everything must have a place. I don't want a subject to jump out at the viewer and jar with the rest of the scene. I like to create a sense of harmony by allowing individual elements to blend into a seamless whole. That said, contrast is important and there is a great deal of contrast between light and shade that contributes to the impact of the image.

Yellow and green

Canon EOS 350D, 100-300mm, 1/250sec at f/8, ISO 200



The light is at its best at sunrise and just before sunset, when the soft light sculpts the undulating hills. The challenge is to find a way to combine an interesting composition with the right light. If you can achieve this, it's possible to create a sense of depth and bring out the character of the landscape. This is almost the same location as the image 'Sketched scene', but a slightly different viewpoint. I took this early in the morning in mid-July and had to cope with issues such as hazy light. The scene is side-lit and the sun has cast shadows towards the top right. The sidelighting causes the patterns in the green hills to take on an 'otherworldly' appearance, which I quite like. I chose a spot that gave a strong, simple composition and tried to incorporate the curves of the landscape in an aesthetically pleasing way. The two trees counterbalance the sheep in the top left corner.

Sketched scene

Canon EOS 350D, 100-300mm, 1/30sec at f/8, ISO 200



I took this image at Long Hill in April last year. This area of the South Downs can be quite hazy, particularly just after sunrise. Even on a sunny day there is sometimes a thin layer of cloud that can de-saturate colour and reduce contrast. When I took this image, the sun was just entering the layer of cloud and I captured the last few rays of the sun. I spotted the ploughed lines caused by the farm machinery and saw an opportunity to create an interesting image. By framing my shot so the sunlight is in the top half of the image, I have been able to bring out the texture of the hills and create this 'sketchy' effect. I zoomed in as far as I could on my 100-300mm lens and cropped the scene to produce a tight composition. I wanted to keep the scene very abstract with nothing to disturb the balance. This meant keeping additional branches and trees out of the frame.

Abstract

Canon EOS 350D, 100-300mm, 1/50sec at f/8, ISO 100



I look for strong geometry and interesting patterns in nature, which I use to create dynamic compositions. This image is very abstract and looks as though you are looking from above. I like the way the light brings out the texture and patchiness of the landscape. The original image was vertical and in Photoshop I experimented with flipping the image to see if I could make it look even more abstract. In the end I rotated the canvas 90° anticlockwise. When I'm looking at images on the computer, I try to draw conclusions about what worked and what I could do differently next time. As intuitive as my compositional process may be, I always strive to make each composition work before I release the shutter. I only crop afterwards when it's absolutely necessary.

Dark sky

Canon EOS 350D, 10-22mm, 1/13sec at f/10, ISO 100, ND grad



I photographed this wheat field in early July last year. It had been a beautiful day and I was strolling along the edge of the field. The air was clear so my hopes of achieving some quality images were high. I'd already taken some shots of the passing clouds and managed one or two good shots. Soon the clouds covered the sun and I considered going home, but something made me stay. Perhaps I hoped the sun might break through one last time before the end of the day. And it did – just before it set the sun re-emerged, bathing the field in golden light. I searched for something to base my composition around, but couldn't find a strong foreground element. In the next image I did find a clear subject – a poppy.

Lone poppy

Canon EOS 350D, 10-22mm, 1/13sec at f/8, ISO 200, ND grad



I took this image around the same time as the previous photo. There was only about three or four minutes between each shot. I love the interplay of light and colour here. While you could assume there is a symbolic meaning in my including a lone poppy, I didn't have any specific messages in mind. I tend to leave interpretation to the viewer – my aim is to capture the beauty of the landscape. In this image I have made more of the land while in the previous image it is the sky that dominates. I didn't want too much motion blur, but it was difficult to freeze the poppy completely. The sun was setting rapidly so I didn't have much time to think about my composition, but I knew I wanted to use the light in the most effective way possible. I tried to divide the frame in different ways and photographed from a variety of angles so I would have a selection of compositions to choose from later.

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ALL PICTURES © SHARON STANLEY





Left: View over the River Seine taken from the Eiffel Tower
Canon EOS-1Ds Mark II, 24-70mm, 1/15sec at f/2.8, ISO 1000

Main image: La Grande Roue is a giant Ferris wheel overlooking La Place de la Concorde. The wheel was erected as part of the 2008 Christmas Illuminations
Canon EOS-1Ds Mark II, 24-70mm, 1sec at f/18, ISO 125

Night lights

When **Brian Matthews** visited Paris to photograph the French capital, he discovered a multitude of photographic opportunities. He tells **Gemma Padley** how to avoid clichéd tourist shots and get the most out of shooting cities at night

WHEN darkness falls, the myriad lights that illuminate cities across the world become bewitching. Twinkling skylines abound and ordinary streets take on a charged atmosphere. It is almost as though someone has flicked a switch and the city goes up in lights. Paris, the city of romance and love, is especially known for its illuminated skylines, but like all major cities it has been photographed to death.

So when wildlife photographer Brian Matthews decided to set himself a new challenge, he booked a trip to Paris intending to track down the less photographed views and decided to concentrate on photographing the city at night.

'My aim was to capture visually exciting shots in one of the most photographed cities in the world,' says Brian, who lives in Hartlepool, north-east England. 'I wanted to photograph Europe's capital cities in a

way that hasn't been done before. At night all the main architectural features and buildings, such as the Louvre art gallery, the Eiffel Tower and the Pompidou Centre, are lit up, and in 2008 the Eiffel Tower was lit by blue lights to mark the start of the French presidency of the European Union. It's about finding ways to maximise the potential of the lights.'

COMBINING DIFFERENT TYPES OF LIGHTS

One of the main considerations of shooting at night is knowing how to handle the different types of light, explains Brian. Using a Canon EOS-1Ds Mark II with a range of lenses, including a 20mm optic, and 24-70mm and 100-400mm zoom lenses, Brian set his camera to auto white balance and shot in raw, choosing to fine-tune the white balance afterwards in Photoshop. He uses



manual focus unless the building is sufficiently lit to use autofocus. 'The older buildings tend to be lit by tungsten light, while newer architecture is illuminated by whiter lights,' says Brian. 'The image of the Louvre [right], for example, shows the contrast clearly, as the softer tungsten light of the building contrasts with the whiter, harsher light in the foreground.'

Rather than selecting a tungsten or fluorescent white balance setting in-camera, Brian uses the Curves tools to make adjustments to his images afterwards in Adobe Camera Raw. 'I try to replicate what the light was like at the time,' he says. 'I retain the areas that are cooler in tone, but I often move the Color Temperature slider upwards to bring out the warmer hues. In certain images the tungsten light gives the cloud an orange glow, which makes an effective backdrop. You have to watch out for lens flare from the lights, but using a lens hood helps to prevent this.'

OLD AND NEW ARCHITECTURE

Brian often chooses a shooting position that allows him to make the most of the juxtaposition between old and new architecture. 'Paris is very much an old and new city,' he says. 'The Louvre museum building dates back to the 12th century and is offset by the modern glass pyramid.'



Old and new architecture collide in Brian's image of the Louvre
Canon EOS-1Ds Mark II, 24-70mm, 1/50sec at f/2.8, ISO 1000

I wanted to find a way to incorporate the hard lines of the modern buildings with the softer lines of the older buildings, and use these to guide the viewer's eye around the frame.'

In the Louvre image, Brian used a 24-70mm zoom lens and took the shot directly in front of the buildings. By doing this he has been able to create a sense of compression, pulling the two buildings closer together and so accentuating their differences.

'During the project I didn't always want to show the entire pyramid in my images, but I tried to find ways of making the different shapes complement each other,' says Brian. 'In this image, my initial idea was to show the older building through the glass, but the glass panes were too thick. The diagonal line divides the frame dramatically in two. Sometimes you need to break the rules to get an interesting image.'

If you are using a telephoto zoom, zoom in and out to find the most dynamic composition you can and think about how other surrounding subjects relate to your main subject. Look for ways to show the contrast between different styles of architecture and don't always feel you have to include a building in its entirety. Look for sections of buildings that you can isolate in the frame using a long lens.

ABSTRACTION AND BEING CREATIVE

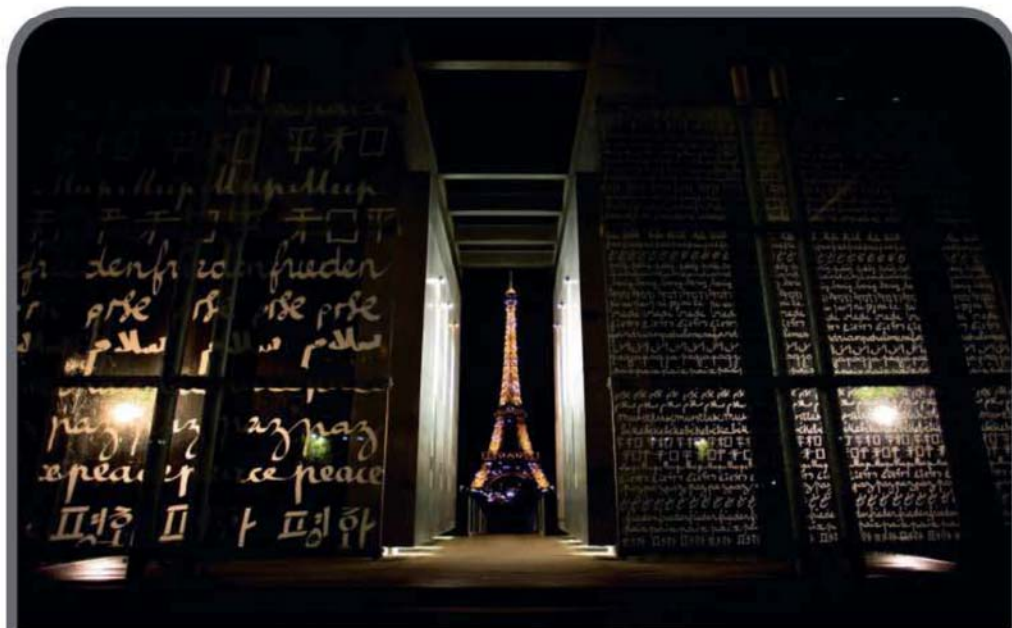
In the image of the Eiffel Tower on page 28, the combination of shooting upwards while using a wideangle lens has created a slightly distorted view. Photographing the Tower from immediately below produces an equally unusual image. 'I adopted an abstract approach for several of my shots,' says Brian. 'I wanted to try shooting angles that other people might overlook.'

It may not be the most unusual shooting angle, but you could try an aerial shot of the city from the Eiffel Tower or another tall building if you are in a different city. Try looking for interesting leading lines and notice the shapes they form; you may find you are able to create a series of alternative or abstract images.

Incorporate silhouettes into your compositions. In one image Brian places silhouetted statues in front of a brightly lit building (page 28). Framing the shot so the human-like statues are in the centre of the frame, he creates an image with a comical edge. Explore the potential of your subjects and try to look beyond the obvious.

GETTING A GOOD EXPOSURE

In all his images Brian was mindful not to burn out highlights. 'I had to underexpose my shots slightly to ensure I didn't lose detail in the lightest areas, especially when using longer exposures,' says Brian. 'I'd often underexpose by one or more stops. It's better to end up with a slightly underexposed shot that you can lighten afterwards if you need to, than an image with burnt-out areas where the detail has been lost. You may



FRAMING

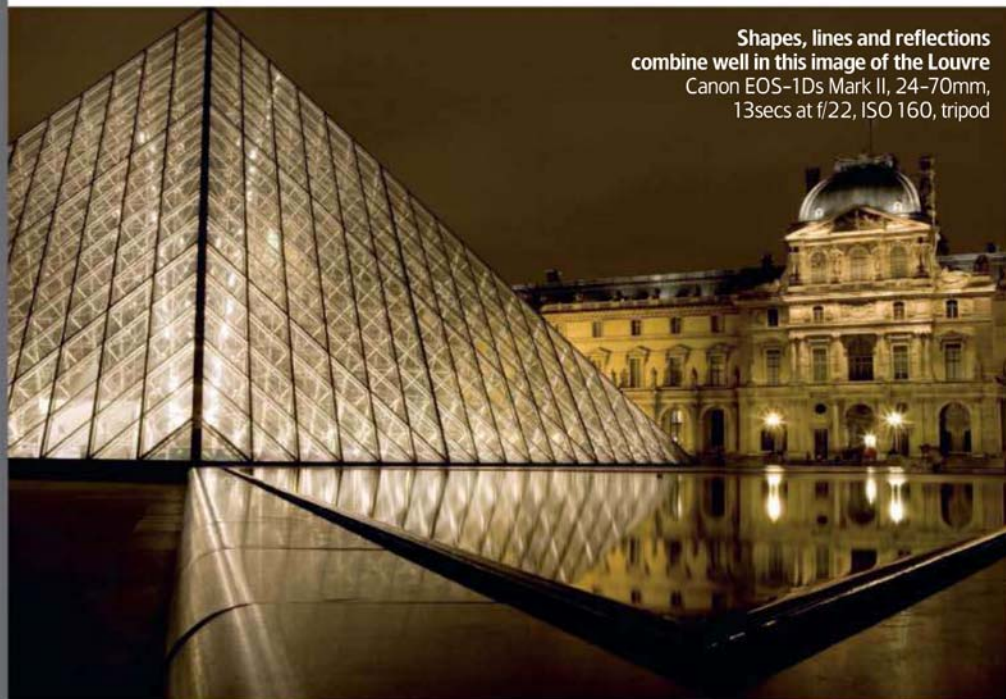
WHEN searching for more unusual images, Brian thinks carefully about how he frames his shots. 'For this project I used various techniques to frame each subject, such as bridges, trees, buildings and monuments,' says Brian. 'Shooting a landmark on its own has been done many times, but experimental framing can result in something

new.' In the image above, Brian used the sides of two stone pillars to frame the Eiffel Tower. This composition is unusual because the main subject is bordered by surrounding walls, which are as much a part of the composition as the famous landmark itself. They have an important role to play because they subtly lead the eye towards the Eiffel Tower.

Another technique Brian uses is to frame his shots so only part of the subject is in view. This works to great effect in his image of the Ferris wheel (pages 24-25), where the intricate patterns are clearly visible against a jet-black sky.

LOOKING FOR GRAPHIC SHAPES

Shapes, lines and reflections combine well in this image of the Louvre
Canon EOS-1Ds Mark II, 24-70mm, 13secs at f/22, ISO 160, tripod



WHILE weaving his way through the Parisian landmarks, Brian was looking for eye-catching shapes and lines. 'I didn't want to take a picture of the Louvre that has been seen many times so I thought about how I could combine shapes, lines and reflections in innovative ways,' he says.

Part of Brian's compositional process involves choosing imaginative shooting angles and using the most suitable lens. In the image below, he uses a low angle to great effect and places his focal point where the lines intersect in the bottom third of the frame. 'I was lying on the ground with my camera resting in front of me,' he says. 'I used the paving slabs and ledges as lead-in lines. With a wideangle lens you get a sense of the building looming overhead. It makes the buildings look bigger than they actually are.'

Taking an equally abstract approach in his image of the Louvre reflected in a pool of water (left), diagonal lines converge, and balance and tension are key components. The combination of triangular shapes simultaneously pulls the composition together and apart.

'I didn't want to take a picture of the Louvre that has been seen many times'

In another image of the Louvre, Brian uses a low angle to accentuate the lines of the buildings
Canon EOS-1Ds Mark II, 20mm, 1/4sec at f/2.8, ISO 400



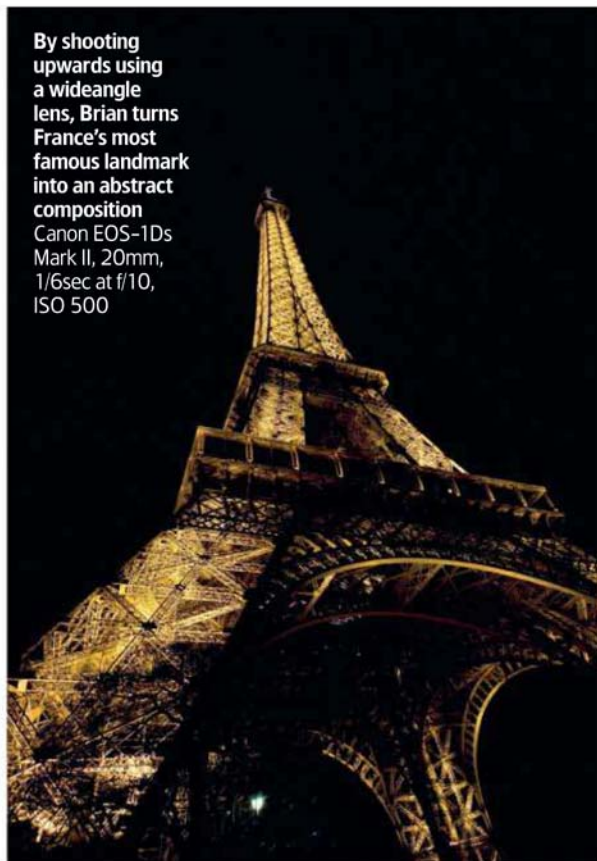
need to adjust your framing to eliminate any exceptionally bright areas that may burn out'.

If he couldn't use a tripod, Brian used railings and ledges for support. When shooting handheld he tended to use higher ISO settings to allow him to use faster shutter speeds, but where possible he used the lowest ISO settings he could to ensure his images weren't grainy. 'When using a tripod, my ISO settings were quite low,' he explains. 'For some images, though, I had no choice but to increase the ISO setting. My image taken from the Eiffel Tower (page 25) was taken with a higher ISO to give me a fast shutter speed because I was being blown all over the place by the wind.' Brian used apertures as small as f/22 to make sure he had a good depth of field.

USING LONG EXPOSURES

If the scenes were bright the exposure times would occasionally be short, but for many of his shots Brian used shutter speeds of more than 10secs. 'Some areas near the Louvre, for example, were really bright so my exposure times were surprisingly short – sometimes less than 1sec,' he says. 'One advantage of using longer exposures is that you can blur passers-by or make them disappear completely. With long shutter speeds people vanish as they move across the frame. You can use this technique to

By shooting upwards using a wideangle lens, Brian turns France's most famous landmark into an abstract composition
Canon EOS-1Ds Mark II, 20mm, 1/6sec at f/10, ISO 500



ALL PICTURES © BRIAN MATTHEWS

TOP TIPS

- 1 Use a lightweight tripod as this is easier to carry around if you are out walking all day
- 2 Find your shooting angles during the day and look for areas you think might make good shots at night
- 3 When shooting bright lights, it is easy to burn out highlights so bear this in mind when setting your exposure
- 4 Use a remote cable release if you are using your camera with a tripod to avoid camera shake
- 5 As in any city, walking around at night with expensive camera kit can attract unwanted attention so be wary
- 6 Try using a 24mm tilt-and-shift lens to straighten converging verticals

'One advantage of using longer exposures is that you can blur passers-by'



Above: Try using silhouettes in inventive ways
Canon EOS-1Ds Mark II, 24-70mm, 20secs at f/22, ISO 160

Left: Brian zooms in on a section of the Eiffel Tower
Canon EOS-1Ds Mark II 24-70mm, 2secs at f/14, ISO 50

make busy landmarks look very quiet.' To remove figures completely you may need an exposure of several minutes.

A FINAL WORD

If you are planning on photographing in a city at night, Brian advises exploring during the day to work out the areas where you can easily set up a tripod or where you could lie down to take a shot. 'Think about what you want your compositions to show,' he says. 'Look for evenly lit buildings that you can get to with a minimum of difficulty. Obviously you have to be mindful of where you go, especially if you are using a tripod, and make sure you don't linger in places too long. The great thing about shooting at night is that, to a certain extent, it doesn't matter what the weather is like. All the things that are less pleasing to the eye are in shadow and the lights create a magical atmosphere. **AP**

To see a selection of Brian's wildlife images visit www.bwmphoto.com/



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This is a really striking image that leaps off the page to demand our attention. It is not necessarily an original subject, but Gary has made such a good job of the picture that it still seems new. Great framing, composition, exposure and use of contrast

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Gary Smith Essex

Gary took up photography when his children were born to record them growing up. He bought a DSLR after becoming 'frustrated' with his compact camera. 'When I purchased a DSLR I wanted to use it as much as possible,' he says. 'Photography has given me a creative outlet I never had before. I enjoy looking for new photographic opportunities and seeing things in a new light.' Gary is drawn to the Essex coast and countryside, but also likes to visit the City of London to photograph architecture and city life. He looks for subjects with a strong focal element to create images with impact and tries to find a new take on subjects.

Windows... 1

'I wanted to capture the light falling on the windows,' says Gary. 'I was fascinated by the repetition, reflections and patterns'
Nikon D40, 55-200mm, 1/80sec at f/9, ISO 360

Windows... 2

2 With a strong interest in black & white photography, Gary converted these images to monochrome using Apple Aperture software
Nikon D40, 50-200mm, 1/500sec at f/8, ISO 200

Shadows

3 Gary uses a low angle and frames his shot to emphasise the shadows and contrasting light while hinting at the pedestrians outside
Nikon D40, 35mm, 1/1600sec at f/4.5, ISO 400



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1



Diana Kuramshina

Azerbaijan

Diana, 35, started taking pictures six years ago while working as an advertising designer. 'I often work with photographers in my job so I decided to give it a go myself,' she says. 'I have several favourite subjects including portraiture, still life and landscapes. Having a camera allows me to show the world through my eyes. As the photographic industry changes we may soon see 3D photographs, but I intend to master current techniques first.' To see more of Diana's images visit www.dianakuramshina.com.

2



3



Flower

1 Soft light brings out the petals, which stand out against the turquoise background
Canon EOS 400D,
70-300mm, 1/13sec
at f/5.6, ISO 100

Panoramic view

2 Diana used seven frames for this image of the border between Azerbaijan, Georgia and Armenia
Canon PowerShot Pro1,
1/200sec at f/4

Grasses

3 Grasses blow in the wind, creating texture
Canon EOS 400D,
17-70mm, 1/1600sec
at f/5.6, ISO 200

Maiden's Tower

4 Diana's destaturated image has a certain timelessness. The building is in Istanbul
Sony Cyber-shot
DSC-P8, 1/250sec
at f/5.6, ISO 100





Caroline Simcock

Worcestershire

Caroline, 32, took part in our *Masterclass* with Paul Hobson (AP 8 May) and has subsequently submitted images to *Spotlight*. After borrowing a DSLR camera from a friend in 2009, Caroline started taking pictures and is now hooked. 'I love close-up shots of both natural and man-made objects,' she says. 'Insects are interesting to study, as are gears and other industrial objects.'

Insect

1 Caroline frames her shot so the flower head sits neatly against the background and the insect stands out

Nikon D100, 60mm, 1/500sec at f/11, ISO 100

Butterfly... 1

2 Areas of green and lilac are carefully balanced in the frame and complement the butterfly on top of a buddleia branch

Nikon D100, 60mm, 1/320sec at f/9, ISO 200

Butterfly... 2

3 'If I take shots like these again I'll experiment with the white balance setting and try continuous shooting,' says Caroline

Nikon D100, 60mm, 1/350sec at f/10, ISO 200



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Famine in Sudan

A well-nourished Sudanese man steals maize from a starving child during food distribution at a Médecins Sans Frontières feeding centre, Ajiep, Sudan, in 1998



Tom Stoddart's powerful picture captures a real-life act of greed but its publication directly helped famine victims, writes **David Clark**

IN THE history of photography there have been many times when images have helped to change the world by shocking people into taking direct action. One notable recent example is Tom Stoddart's harrowing image of a starving child, photographed during the Sudanese famine of 1998.

At this time, Sudan was in the grip of a civil war between its Islamic government and the Sudan People's Liberation Army. To compound the problem, the country was simultaneously devastated by famine. The

delivery of desperately needed aid supplies was being hampered by the ongoing war and the result was a humanitarian disaster on a huge scale. Estimates suggest that more than 100,000 people died in the first half of the year in Sudan.

The West was slow to realise the extent of the disaster and few news reports about the famine surfaced in newspapers or on television. However, during a three-month ceasefire in the summer, the airstrip at Ajiep in southern Sudan was opened to enable aid supplies to be delivered to overstretched refugee camps. The ceasefire also allowed a small number of Western photojournalists access to document what was happening in the country.

One of those photojournalists was Tom Stoddart, then in his mid-40s and

already established as one of Britain's most dedicated and talented photojournalists. He had covered many of the major wars, natural disasters and political events of the late 20th century, including conflicts in Beirut, the Romanian Revolution, the fall of the Berlin Wall and the Iraq War. He had won many accolades, including the prestigious World Press Photo awards for his work in 1993 and 1995.

Stoddart, who was then a member of the Independent Photographers' Group, heard about the situation in Sudan and felt compelled to record it. He self-funded his flight to Ajiep, where he worked alongside the humanitarian medical aid organisation Médecins Sans Frontières, which was setting up feeding centres in the region. There he witnessed at first



© TOM STODDART/GETTY IMAGES

hand the desperate situation at the epicentre of the famine.

Working exclusively in black & white, Stoddart unflinchingly documented life and death in the camp at Ajiep. His compassionate photographs show the starving, emaciated people he met as they struggled to survive. For many of those he photographed, the aid came too late.

The most famous picture from this harrowing photo-essay showed a skeletal boy who had waited for hours to receive the very limited supplies of aid available (see pages 36–37). 'The boy was crawling along the ground with a bag of maize and I was making pictures of the scene,' Stoddart told me in 2009. 'Suddenly a guy walked past me and picked up the maize and left very quickly.'

Stoddart's photograph records the exhausted boy's expression as he looks towards the relatively wealthy, well-dressed and well-fed man striding away with his food. As well as recording an actual incident as it happened, the picture also works on another level.

'From my point of view,' continued Stoddart, 'it's a symbolic image of Africa as it shows a man with a stick keeping everyone else down. The picture works because of several components – the man's finger pointing down on the stick, the fact that you can see the maize through the bag and the completely disdainful expression on the boy's face.'

Stoddart returned to England with around 40 rolls of film and showed a selection of the resulting images to Eamonn McCabe, *The Guardian's* picture editor at the time. The paper published a selection of the images on 12 August 1998, with one displayed prominently on the front page. At Stoddart's request, the text included a phone number by which people could donate to Médecins Sans Frontières. As a direct result of people

seeing these images, more than £100,000 was given to the charity.

Stoddart said he received some criticism from people who believed he should have intervened in the incident by taking the bag of maize from the man and returning it to the boy. 'Photographers in this situation are faced with this kind of dilemma all the time,' he says. 'The picture shows something that happens every second in Africa and other Third World countries. My job is to bring back telling images. This one moved people and still does, so I did what I was there to do. I'm very proud of my work from Sudan.'

In his book *iWitness*, published in 2004, Stoddart summed up his approach to photojournalism. Subjects such as the starving boy in Ajiep are, he says, 'Real heroes, unlike those shallow icons from the worlds of cinema, fashion or football, so carefully manufactured to sell movies, newspapers, cars and sunglasses.'

'[They are] innocent people trapped and battered by circumstances beyond their control. Ordinary humans in extraordinary situations, displaying immense courage, sacrifice, dignity and the determination to survive what has befallen them and their loved ones. So don't feel sorry when you look at these pictures – feel angry that we need to be reminded of such folly. It is sad but necessary that these photographs exist.' **AP**

BOOKS AND WEBSITES

Books: *iWitness* (published by Trolley) is a collection of Stoddart's photojournalism up to that date. It includes his photographs of famine and AIDS in Africa, the siege of Sarajevo and war in Iraq.

Websites: Tom Stoddart's own website (www.tomstoddart.com) includes a selection of his extensive photojournalism and corporate work, plus biographical information.

A child cries as he is fed by an aid worker in the feeding centre at Ajiep, southern Sudan, during the 1998 famine

'It's a symbolic image of Africa as it shows a man with a stick keeping everyone else down'

Events of 1998

26 January

President Bill Clinton denies having had a sexual relationship with former White House intern Monica Lewinsky

4 February

More than 5,000 people are killed in Afghanistan by an earthquake measuring 6.1 on the Richter scale

20 February

In the ongoing Iraq Disarmament Crisis, Iraqi President Saddam Hussein agrees to weapons inspectors returning to Baghdad

23 February

Osama bin Laden signs a Fatwa in the name of the 'World Islamic Front for Jihad Against Jews and Crusaders.' It declares the killing of North Americans and their allies an 'individual duty for every Muslim'

23 March

Director James Cameron's film *Titanic* wins a record 11 Academy Awards at the 70th Academy Awards ceremony

10 April

The Belfast Agreement, also known as the Good Friday Agreement, is signed by the Irish and British governments and most political parties in Northern Ireland.

7 August

The Yangtze River in China breaks its banks. Thousands are killed and millions made homeless as a result of flooding

15 August

The Real IRA detonates a car bomb in Omagh, Northern Ireland. It kills 29 people and injures more than 200

19 August

US President Bill Clinton admits that he had an 'improper physical relationship' with Monica Lewinsky and that he had misled the American people

4 September

Google Inc is founded by Larry Page and Sergey Brin, both PhD students at Stanford University in California

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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Original



Nitin's conversion



Green channel



Final



Thames view Nitin Gandhi

Nikon D90, 18-105mm,
1/4000sec at f/5.3, ISO 800

CONTEMPLATION and the 1,000-yard-stare are excellent themes for street photography as we observe people in their own space with their own thoughts. I've no idea who this chap is, or what he is thinking, but it is easy to imagine he is dreaming of going home after a long hard day being dragged around London by his parents.

Nitin has really caught the moment here, and the composition and viewpoint work together to create a strong story that lets us know exactly where we are, while giving us a dynamic and graphic image to appreciate. That shadow across the boy's face is a real gift, and Nitin has, intentionally or not, handled the exposure well enough to have retained plenty of detail in the subject while still demonstrating the contrast of light and shade.

Although the captured tonal range is good,

the colour original is a touch light overall and slightly washed of saturation. I like Nitin's decision to convert to black & white, but still the final image is not as finished as it could be.

Nitin's black & white has too many light tones and areas that lack detail. Digital cameras record most detail in the green channel, and if you want more moderate contrast this is the channel to use for black & white conversions instead of the more popular, but treacherous, red channel. Here I've gone back to the original and performed a Channel Mixer conversion using 70% green, 20% red and 10% blue. I wanted to adjust the contrast of the background, to darken the midtones, but using the Levels tool made the boy's face too dark as well. Instead, I've used the Burn tool, with a large soft brush set to 8% and Shadows, and ran it over the dome of St Paul's, St Paul's clock tower and the handrail. This has increased the contrast of the image just enough to give it a little more depth and shape. A pass of Unsharp Mask has brought out the details of the boy's hat, by just lifting the highlights to show the weave of the

'Nitin has really caught the moment here, and the composition and viewpoint work together to create a strong story'

wool. As a rule all digital images need Unsharp Mask, and they are not finished without it. I used an Amount of 300%, a Radius of 0.6 pixels and a Threshold of 3.

I think this is a very powerful photograph that has been very well observed and composed by Nitin. My changes only shape the icing of the cake, but for the cake itself Nitin deserves the picture of the week.

WIN

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JESSOPS
Advice for life

Original



Adjusted



Spiders

Katrina Denton

Fujifilm FinePix S5800,
1/400sec at f/6.8, ISO 64

THERE is a wonderful sense of realism about this shot of a pair of spiders walking across Katrina's boyfriend's knee. It's the kind of thing most of us wouldn't bother photographing, but looking at this picture we can all recognise the moment and relate in a personal way to what is going on. We may not all have jeans with the knees hanging out, but we have all sat and studied some insect or other crawling over our skin at some point. I think this is an excellent photograph.

Katrina's camera has given her a little too much exposure here, and the image is a bit washed out. This is easily fixed, though, by darkening the picture in Levels and applying a downward pull in Curves. There is a highlight beneath the spider that is a bit too bright and burnt out, and which can only really be avoided with a darker exposure. As a patch-up, I've pulled the output slider in Levels down from 255 to 252 – it helps, but it doesn't solve the problem.

That aside, this is a delightful picture, and one that reminds us we should pay more attention to everyday life.

TOP TIP

Cutting out an object against the sky is always difficult. If in darkening the sky you make the cut-out obvious, it might be better to leave the picture alone.

Red Kite

Lesley Key

Canon EOS 50D,
50-500mm,
1/2700sec at f/7.1,
ISO 400

Out of focus



HAVING read Paul Hobson's *Masterclass* (AP 9 January) about photographing red kites at Gigrin Farm, Lesley thought she would give it a go herself. New to her Canon EOS 50D but living close to the farm, her aim of the day, she says, was to get the birds in the frame. She has sent a collection of pictures in which she demonstrates her success in this endeavour, and with some cropping she has produced some great compositions and captured some real moments of action. The cropping is quite severe in some cases, as she found a long focal length too difficult to work with when the birds were travelling so fast, and consequently some of the files have been left quite small. She says practice will help – and she is absolutely right.

I'm showing two of her images to illustrate two important aspects of her work. The first, of the bird with raised wings (above), shows a wonderful composition and great content. Perhaps unimportantly at this stage, the

focus is miles out – a factor in common with a few of her other images. Believe it or not, focusing manually is a pretty good option in these situations, as it avoids the hunting and dragging of a camera's AF system.

The second shot (below) is well focused (though in need of sharpening) and nicely composed. Lesley has tried to bring out the drama of the sky by darkening it, but this has left a light halo around the bird. The halo is fairly obvious, but to show it more clearly I've darkened the whole image. Cutting out a bird against a darkened sky is difficult to do with authenticity. It is always best to darken moderately, and often better not to bother at all. The picture would have been good enough as it was.

I love Lesley's sense of composition and she has a real eye for creative bird photography. As she says, practice will help her improve her timing and focusing – and then we'll see some excellent results.

Lesley's original



Enhanced halo



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112

SUMMER



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Lexar Multi-Card 24-in-1 USB reader £29.99

For more information visit www.lexar.com

MANY digital photographers own more than one camera, as well as a variety of other small digital devices, and each item may use a different type of memory card. The Lexar Multi-Card 24-in-1 USB reader makes moving data to and from memory cards far easier by making it unnecessary to connect each device individually to a computer to transfer information.

Capable of reading 24 different types of memory card, including SDHC, CompactFlash, xD and Micro SD, this multi-card reader connects to a PC or Mac via a USB 2.0 cable and requires no additional power supply. One of the advantages of the multi-card reader is that multiple card slots can be used at the same time, meaning that all your holiday images can be transferred in one go, even if they are stored on different cards.

In function, this multi-card reader varies little from other, similar multi-card readers that are available, but it does look very sleek and stylish. It also has a nifty pop-up action to prevent dust and grit damaging the card slots. **Richard Sibley**



Golla Story £34.99

For more information visit www.golla.com

CAMERA bags are a lot more colourful than the dull black, grey and blue affairs of a few years ago, and the new Golla collection is designed to please the eye as well as carry a camera.

Measuring 250x190x150mm, the Story (also available in brown with pink patterning) is one of the larger bags and is capable of holding a small DSLR kit such as the Olympus E-450, or a Micro System Camera (MSC) and a spare lens or two. Three adjustable partitions allow the bag's interior to be tailored to fit and the soft liner is kind to delicate camera surfaces.

A wide strap with a thin shoulder pad ensures the bag is comfortable to carry and the magnetic closure means the contents can be accessed quickly. Care may be required in high-risk areas, however, as the only additional security is a Velcro loop that fixes down one side of the main flap. Two additional zip-closing pockets provide space for small accessories. **Angela Nicholson**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Hasselblad H4D-40

What did the AP team make of Hasselblad's latest 40-million-pixel, medium-format camera?

AP 31 July

Canon 100mm f/2 vs Zeiss 100mm f/2 Makro Planar

Canon's sub-£400, compact L-series lens is pitched against a Zeiss optic worth £1,300

AP 31 July

Elemental Fugle-e

We put Elemental's new budget studio-lighting kit system to the test.

AP 31 July

Panasonic Lumix DMC-TZ10

We test Panasonic's 12.1-million-pixel compact camera with a 25-300mm Leica lens

AP 7 August

Samsung EX1

A 24-72mm f/1.4-2.8 lens, 10MP, raw format and an articulated AMOLED LCD screen, what more could we want from a compact?

AP 7 August

AskAP

Let the AP team answer your photographic queries

MANUAL DIGITAL MODEL

Q I have been using film cameras for more than 50 years, most recently a Contax G2 rangefinder system and Contax TVS compact. I use digital cameras for my job, which involves surveying factories, but for my personal work I really want a digital camera without the automation, which just gets in the way. I know how to make a picture so I don't need a computer to do it for me. If 'digital film' existed I'd use it on one of my old cameras.

Is there a digital camera out there with proper manual analogue switches and dials that will give me proper manual control? **Richard Freeman**

A I wish I had a pound for every Contax G2 owner out there who wishes there were such a thing as 'digital film' (I'm one myself). It's a lovely camera and one can only speculate what a Contax GD might have been like. A company called Silicon Film toyed with the idea, but went bankrupt in 2001 before its eFilm made it to market. The concept would not be popular with the larger camera companies, either, who would prefer you to buy new cameras.

The only cameras out there that fit your description are Leica's M9 and M8.2 rangefinders, which have authentic lens-mounted aperture rings, shutter-speed dials and rangefinder focusing. These models are expensive, with the M9 costing around £4,950. Alternatively, if you do want to adapt a film camera to the digital world, then you are looking at medium format. A V-series Hasselblad can be fitted with a digital back from Phase One, Leaf or Hasselblad to give you an awesome (if even more expensive) picture-taking machine.

Ian Farrell



ADAPTER AVAILABILITY

Q I'm interested in buying a Samsung NX10 as a second body to my Pentax K10D, but I only want to do so if I can use my existing Pentax lenses. I've heard of adapters available on eBay that will let me do this, but I can't find any that will let me use autofocus. Do you know of any that provide this facility? **David Perkins**

A At the time of writing, eBay lists a handful of Samsung NX-to-Pentax K-mount lens adapters, originating in China or the USA. You also have the option of Samsung's official K-mount adapter (part number MA9NXK).

Unfortunately, none of these offers autofocus with existing Pentax or Samsung K-mount AF lenses because the adapter is a purely mechanical device. Furthermore, aperture control is via the built-in aperture ring of the lens, not from the camera body itself. For more modern lenses that lack an aperture ring, the adapter lets you adjust the aperture diaphragm of the lens via a lever and mechanical linkage.

It's a slightly Heath Robinson affair, I grant you. Whether you can stand the extra hassle of focusing manually and setting aperture by hand really depends on the type of photography you are shooting. A landscape enthusiast who takes their time over each

photograph will be less perturbed than a street or travel photographer who needs to react and shoot more quickly. **Ian Farrell**

COLOUR FILM AVAILABILITY

Q Is there an ISO 200 120 colour transparency film available at the moment? I've just bought a second-hand Pentax 67 that I would like to use for railway photography. **John Hooson**

A The Pentax 67 is a lovely camera, John, and I hope you enjoy using it. Your choices of ISO 200 transparency film are limited, I'm afraid. As far as I can tell, the only one currently on sale is Kodak's E200. Try the Pro Centre (visit www.procentre.co.uk or call 0207 490 3122), where a pack of five rolls costs £28.34. Kodak tells me the film is fine grain, capable of capturing a wide contrast range and produces good-quality results when scanned, which is useful if you are thinking of digitising your railway images. Alternatively, if you aren't worried about the extra stop, Fujichrome Velvia 100 is cheaper at £21.03, or you could try the ISO 400 Fujichrome Provia 400X on dull days, which costs £22.31. **Ian Farrell**

BLOWN HIGHLIGHTS

A Ian Farrell was quite right when he replied to John Dorrell's question (AP 3 July) that Corel Paint Shop Pro Photo X2, with the latest updates, can handle Nikon D60 NEF raw files. However, while Paint Shop Pro Photo X2 is an excellent and, sadly, underrated tool for image manipulation, one area where I find it does not excel is opening raw files. When I use this application with Sony .arw raw files, I find that highlights are blown if the files are opened directly in Paint Shop Pro Photo X2. The answer is to open the raw files first in the camera manufacturer's own software (Sony's Image Data Converter, in my case), then manipulate highlights and shadows to bring out detail before saving the image as a TIFF file for further editing in Paint Shop Pro X2. **Michael Wood**

LENS WON'T RETRACT

Q I recently bought a Canon EF 28-80mm f/3.5-5.6 USM standard zoom lens on eBay. It's an early model, possibly about ten years old, and in good working order. My problem is that when I try to use a Hoya screw-in circular polariser filter, the inner lens body, which has the lens thread on it, will not fully retract. When other Hoya filters are fitted, everything is fine. Is there an adapter available to extend the filter slightly to get around this problem or will this give me issues with vignetting? I could remove the glass from a couple of inexpensive UV or skylight filters.

Bernard Loines

A The small amount of grip around the edge of a polarising filter often makes it slightly larger than other filters. It sounds like this is causing the

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to:

apanswers@ipcmedia.com
or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

f/AQ

How can I shoot digital infrared?

Black & white infrared used to be a favourite of landscape photographers, despite the technical difficulties. For example, the film had to be loaded in the dark, focusing was inaccurate and specialist opaque filters had to be used to eliminate light of visible wavelengths. Today you can add another difficulty to the list – it's impossible to obtain the range of IR film that was once available.

There are many ways to simulate IR photography in Adobe Photoshop or Elements, but it's not quite the same. However, you can shoot genuine IR pictures with your DSLR, sometimes without any modifications. All digital cameras are sensitive to IR light to a degree, and all are fitted with a filter to

eliminate these wavelengths from the light hitting the sensor. Some cameras do this better than others, though, so if your DSLR lets a small amount of IR through, you can use this to create images. You need a red Wratten 25 filter in front of your lens to block out all visible wavelengths, and then be prepared to use a long exposure (10–20secs in sunny conditions) to record an image. You can tell if your camera is one that lets through IR by photographing the end of a TV remote control as you press one of its buttons. If you see a bright spot coming from the remote, your camera can see infrared.

There are also companies that can convert a DSLR to see IR by removing the built-in IR cut filter and replacing it with one that screens out visible light instead. This is a much better option if you are serious about infrared photography. With more IR light coming in you'll be able to use shorter exposure times, and won't need to use a filter on the lens. That convenience simply wasn't available to film photographers when IR was in its heyday. **Ian Farrell**

problem with your Canon EF 28–80mm zoom, which has a front element that retracts into the lens barrel when the lens is zoomed. Your idea to cannibalise one or more UV filters is most inventive, although I'd suggest looking for an extension adapter, which will be a lot cheaper. Cokin makes ring adapters with male and female 58mm screw threads on it (part number R5858), which you should find at your local camera shop. Alternatively, try Megapix (visit www.megapix.co.uk), which has one for £3.91.

You are correct in thinking that by extending the filter in this way you may

introduce light fall-off towards the edges of the frame at wideangle zoom settings, although this depends very much on the lens itself. On the other hand, if you are using the lens on a cropped-sensor DSLR (such as an EOS 1000D, 450D or 50D) then you will most likely be safe as only the centre of the image circle projected by the lens will be used to form an image, so the dark edges will not be shown. On a film or full-frame EOS, I advise you to experiment first by stacking the polariser on an (intact) UV or skylight filter and photographing a plain surface at the widest zoom setting. **Ian Farrell**

FROM THE AP FORUM

Charging for pictures

Demonboy asks I recently submitted some photographs to accompany an article that I wrote for free for a trade magazine. I have now been asked if the company can use the images for a future promotional project, specifically a sales brochure. The product in question is not insignificant, so could I get away with asking for a fee or should I just be grateful that I'm getting a credit and a link to my website?

Slartibartfast writes I'm no professional, but if the images are going to be used in sales then I think you should be looking to charge. When I

want to know how much I should charge I check out Alamy's figures. You pick a size, usage, say for how long and how many copies, and they come back with a cost per image.

Barney writes Also check out the NUJ's rates (visit www.nuj.org.uk) and find a price that you're happy with. Don't think that just because something is very expensive the company selling it is making loads of money. Depending on the business model, margins can be very low.

Ian Farrell writes You should definitely charge for the images, or at least be compensated in some way. As Barney and Slartibartfast correctly state, finding how much to charge is always hard with new customers. It's best to ask them what budget they have first and then start negotiations from there.

www.amateurphotographer.co.uk

In next week's AP

On sale Tuesday 27 July

ON TEST

HASSELBLAD H4D-40

While medium-format digital cameras cost serious money, prices are on the way down. AP's technical team look at the Hasselblad system to see how different it is from a standard DSLR



APOY

APOY RESULTS ROUND 5



We reveal the top 30 winners in the **Here Comes the Sun** round of our Amateur Photographer of the Year competition

FEATURES

WATERY WORLD

Tony Wu explains how he had to adapt to the challenging shooting conditions when photographing underwater



ON TEST

LENS TEST

Geoffrey Crawley pitches the Canon EF 100mm f/2 USM against the Carl Zeiss 100mm f/2 Makro-Planar



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Depth of field vs resolution

Using an aperture that strikes the right balance between depth of field and resolution is essential for getting maximum detail in your images.

Angela Nicholson explains how to make an informed choice

ONE THING that always exasperated me at school was that, just as I had grasped some indisputable law, whether it governed the conjugation of French verbs or how chemical ions bond, we would immediately be informed of a raft of exceptions and conditions that appeared to break it. At the time I failed to appreciate that my teachers were passing on information in easily assimilated chunks – I just thought they were trying to confuse me and wished they'd tell me the truth from the outset. I'm sure that fledgling photographers must feel a similar sense of frustration when, having grasped the concept of using a smaller aperture to produce greater depth of field and that greater depth of field means sharper images, some smart aleck brings up the subject of diffraction.

While it is true that the laws of physics and light waves mean that as the physical size of

the aperture is made smaller, depth of field increases, diffraction also becomes a more significant factor and it softens the image overall. This means that photographers who use the smallest aperture available to them in the belief that they are getting the sharpest possible images are actually losing detail. However, by spending a little time investigating the performance of their lenses across their aperture ranges, they can maximise the amount of detail they capture.

DEPTH OF FIELD

A perfect lens would perform best wide open, but unavoidable aberrations mean that in the real world detail resolution usually increases when the aperture is closed down by 1 to 2 stops. Photographers often stop down further than this to achieve greater depth of field.

Depth of field is a fact of physics and the



smaller the aperture, the more extensive the zone of sharpness will be. It is also a feature of the lens rather than the camera, although pixel size and circle of confusion diameter do come into play. If a full-frame lens is used on an APS-C-format camera, the depth of field that it produces at any particular subject distance is the same as when the lens is used on a full-frame camera. However, to achieve the same composition with a full-frame lens on an APS-C-format DSLR, the camera has to be moved

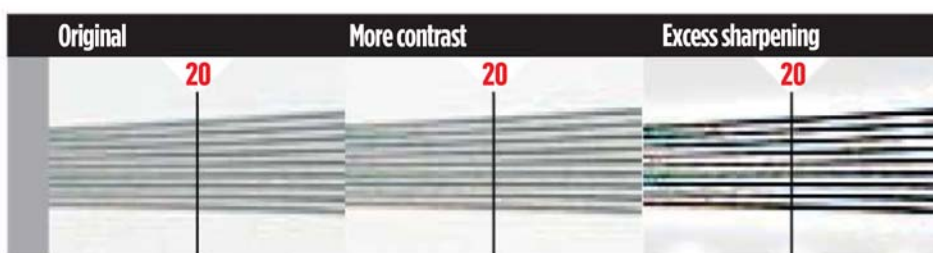
The drop in resolution is clear in the shot taken at f/22

RESOLUTION

A NUMBER of factors contribute to the visibility and clarity of detail in an image, not least of which is resolution, but contrast and sharpness (or acutance with film) are also significant. The resolving power of a lens or a digital camera is the amount of detail it is able to distinguish or record and is usually measured in line pairs per millimetre (lpmm), with high numbers indicating the presence of lots of detail. This detail is more visible when contrast is high and, in the case of a resolution chart, the black

and white paired lines can be distinguished.

When a lens with a relatively low resolving power is used to photograph a test chart, the black and white lines quickly appear to merge to form a broad grey strip. Increased contrast makes the paired lines and the point at which they blur together more visible, but it doesn't increase the resolution. Similarly, greater acutance, or edge contrast, gives the impression of sharpness, but can in fact reduce resolution by destroying very fine detail.



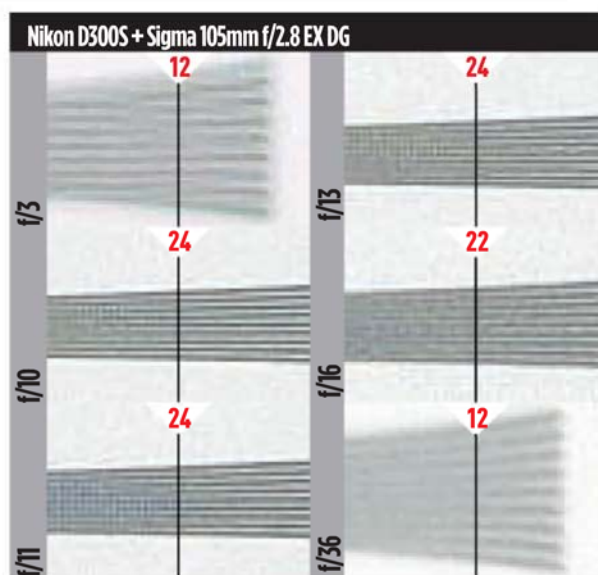
➡ further away from the subject. As depth of field increases with subject distance, the image produced by the camera with an APS-C-sized sensor has greater depth of field than the image from the larger-format camera.

Many discussions of depth of field quickly become bogged down by complex maths and depth of field tables for different focal length lenses on a selection of cameras with different-sized sensors and a range of subject distances. However, most photographers are primarily concerned with capturing the maximum amount of detail they can in an image. But what is the best aperture to use?

FINDING THE PERFECT APERTURE

Closing down the diaphragm of a lens extends the zone of sharpness of an image until the effects of diffraction become significant and there's noticeable softening of the image. The point at which diffraction becomes an issue remains the same regardless of the subject distance, and is a feature of the lens and camera. This makes it easy to identify the smallest aperture that can be used without diffraction limiting image quality.

Although a test chart like the one found at www.amateurphotographer.co.uk/test chart can be used, almost any stationary subject with fine detail can be employed as a target. With the camera on a tripod and, if possible, set to mirror lock-up mode, shoot a sequence of images at every available aperture, progressing from wide open to the smallest aperture. Once the images



Resolution charts reveal the drop in performance at small apertures. The best compromise between depth of field and resolution is achieved at around f/11 for this camera and lens

have been transferred to the computer, open them in an image-editing software package and examine them at 100% or Actual Pixels size. It's helpful to arrange the images alongside each other to make comparison easy. With Adobe Photoshop select Window>Arrange>Tile Horizontally/Vertically and make sure the option to scroll all windows is selected in the options bar. Photoshop CS4 and CS5 users, though, must select Window>Float All in windows first. With the Hand



NEED MORE DEPTH OF FIELD?

AVOIDING the effects of diffraction means using a larger aperture than you might instinctively select for shots that require front-to-back sharpness. This can be a particular issue with landscapes that have foreground interest as well as details on the horizon that need to be sharp, and in macro photography where depth of field is severely restricted at the best of times. Fortunately, digital imaging offers a convenient solution in the form of image stacking. This enables several images with shallow depth of field to be combined into a single image that is sharp throughout.

The first step in stacking images is to capture a series of shots in which the focus point is slightly different. It's important that the framing remains constant while the images are shot, so the camera needs to be held rock-steady on a tripod. Because focal length changes with focus distance, the composition of the image can change slightly throughout the sequence and this may mean the final image needs to be cropped. With this in mind, shoot with

USING PHOTOSHOP CS4

Single image

Stacked image

'Discussions about depth of field become bogged down by complex maths and depth of field tables for different focal lengths'



slightly more space around the subject than you intend to include in the final image. With the camera in manual focus mode and the optimum aperture selected, focus on the nearest part of the scene that needs to be sharp and take the first shot. Then adjust the focus a little further into the scene and take the next shot. Repeatedly adjust the focus and shoot until you have images in which each section of the scene is sharp.

Alternatively, with macro subjects, the lens focus ring can be left untouched and the camera moved very slightly, perhaps

using a micropositioning plate, to move the point of focus across the subject. The idea is to capture images with overlapping areas of sharpness. It can be helpful to use the magnified view of reviewed images as a guide to where to focus for the next shot. The depth of field achieved by the selected aperture may mean that only two images are required, but three is a sensible minimum that will allow smooth blending. However, scenes with restricted depth of field are typically covered by a dozen or so images.

Although the images can be merged

There is a marked improvement in the amount of detail visible at the focus point of the image shot at f/10, but focus stacking gets the whole scene sharp

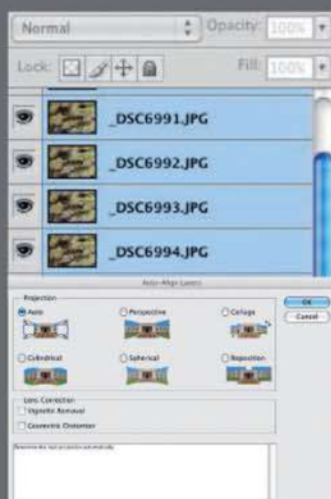
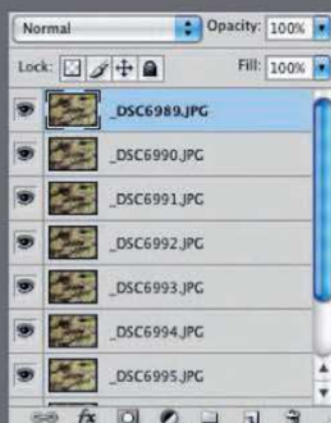
into one in any image-editing package that supports layers, the simplest option is to use software that is specifically designed to do all the layer masking and blending for you. Photoshop CS4's Auto Blend Layers option has a stacking option that is ideal, but otherwise CombineZM is easy to use, works well and is available as a free download for PC users from <http://hadleyweb.pwp.blueyonder.co.uk/CZM/News.htm>. Like CS4, it automatically adjusts for the distortion and slight changes in composition that result from the change in focal length when the focus point is adjusted.

1 In Adobe Bridge select the series of images you want to use (they can be processed in advance if necessary) and select Tools> Photoshop>Load Files into Photoshop layers.

2 Once Photoshop has created a single file with layers containing the data from each image, select all the layers by clicking on the top and bottom layers in the Layers palette while holding down the Shift key. Then select Edit>Auto Align Layers, with the Auto option selected. Photoshop may take several minutes to align all the layers correctly.

3 Now select Edit>Auto Blend Layers and select the Stacking option. Again the software will process the images for a few minutes. The end result is an image created from the selectively masked layers and which is optimised to reveal the focused areas of each shot.

4 If necessary the masks can be edited, but otherwise, merge the layers into one using Layers>Flatten Image and then crop out any edge artefacts.



tool selected, click on one image and then the Actual Pixels button in the options bar. Then select Window>Arrange>Match Zoom and Location (or Match All). This ensures the same section of every open image is visible on-screen and the Hand tool can be used on any to scroll around each picture.

Photoshop Elements 8 users should select Window>Images>Tile, followed by the Actual Pixels button and then Windows>Match Zoom and Windows>Match Location.

Find the point of focus within the scene and examine each image carefully. The images should be arranged in the order

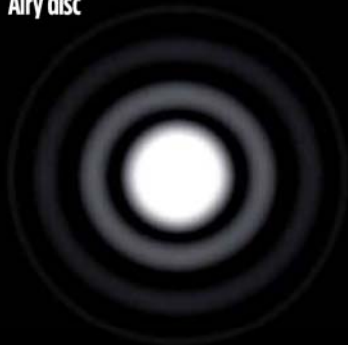
that they were shot, so those taken at wider apertures will be at the top of the screen and those shot at smaller apertures will be at the bottom. Typically, the images will start off a little soft, become sharper and then get softer again. You need to identify the image before diffraction makes the next shot noticeably softer. Then check the Exif data (File>File Info> Camera Data 1) to find the aperture this image was taken at. This aperture offers the best compromise between depth of field and diffraction and is the smallest aperture that should be used for that particular lens and camera combination. **AP**

DIFFRACTION

SHADOWS don't have sharp outlines because light bends as it brushes past the object, creating a soft glowing edge. In the same way, when light passes through the hole of your lens aperture, that which brushes the edges of the iris bends away from the parallel path of the rays that pass through the middle. This bending of the light is called diffraction. When the aperture is physically large most light passing through the hole will be unaffected by bending as only a small proportion will encounter the edges of the blades. When a small aperture is used (a higher f-number), a greater proportion of the light will come into contact with the blades and thus will be diffracted.

Diffraction creates a soft glow around each focused circle on the sensor or film, and when the proportion of diffracted light to unhindered light is high the glow around the bright inner circle widens. When the glowing areas of the two circles

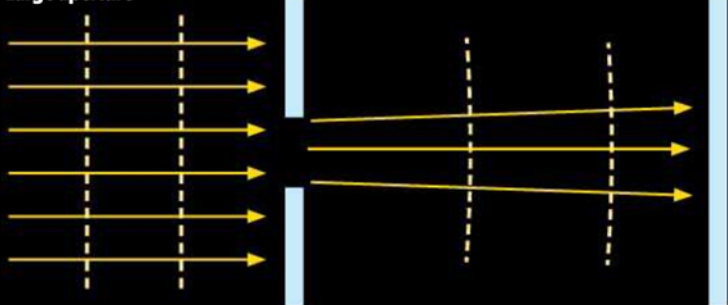
Airy disc



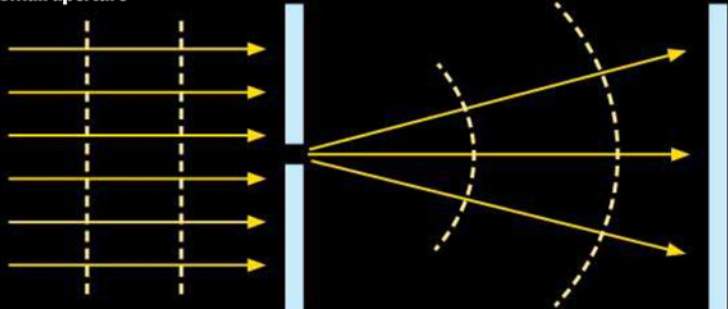
With its glowing outer edges, the bright image circle is known as an Airy disc, named after George Airy

are so big they overlap, resolution begins to fail. Diffraction and aperture diameter have an inverse relationship, but image detail is only lost when circles combine.

Large aperture



Small aperture



HYPERFOCAL DISTANCE FOCUSING

HYPERFOCAL distance focusing ensures the depth of field is put to good use. For instance, there's no point in the depth of field extending beyond a landscape's horizon if the foreground is mostly soft.

Once you've discovered the optimal aperture for a particular lens and camera combination, hyperfocal distance focusing allows you to get the maximum benefit from the depth of field. It is easier to focus at the hyperfocal point with monofocal lenses because they usually have depth of field scales with distance and aperture markings. With the required aperture selected, the scale displays the nearest and farthest points of sharpness. Adjusting the focus of the lens so the infinity point lines up with the selected aperture maximises the use of the lens's depth of field at that aperture.

Zoom lenses don't have depth of field scales, but it is possible to find tables showing the hyperfocal distance point. Few photographers use a tape measure to find the focus point as most rely on the lens's distance scale, but as depth of field generally extends twice as far beyond the subject as in front, a more common approach is to focus about a third of the way into the scene. Experimentation and experience enable photographers to discover the best focus distance to use with any particular lens.

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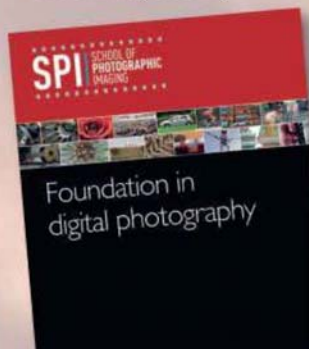
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Amateur Photographer

Guide to Adobe Photoshop Elements 8



Part 8

Raw processing

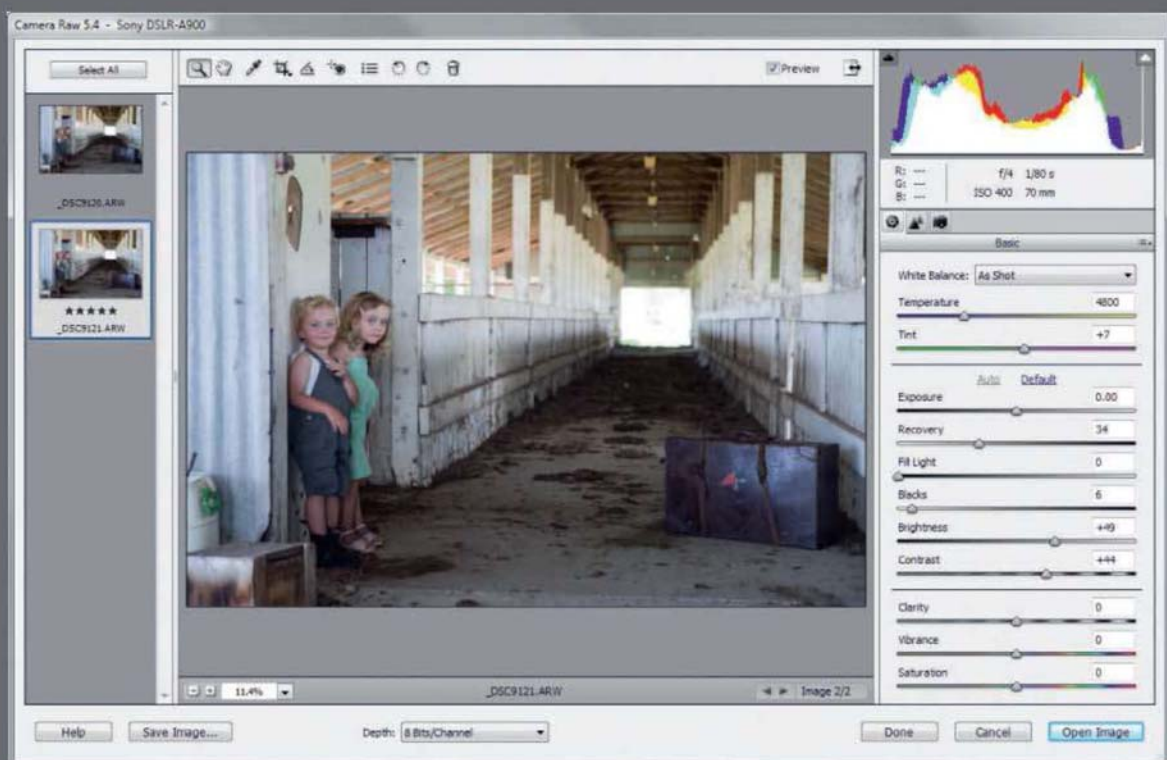
In part 8 of our guide to using **Photoshop Elements 8**, we explain how to use the software to process raw files

ONLY a few years ago capturing raw files was just for the professionals, but more enthusiasts now appreciate that raw files provide substantially more picture information to work with. In fact, there is up to 70% more data in a raw file to play with, and the more image data the greater the potential for better pictures.

Raw files need a little more attention than standard JPEG pictures and they can't be opened directly into the Elements

Editor workspace. Instead, they need to be converted to a file format that Elements can work with. This conversion process is handled by a utility program called Adobe Camera Raw (ACR). There are two versions: a basic version for Elements and a more sophisticated edition for Photoshop. ACR offers a collection of controls to optimise the conversion, so in this part of our Photoshop Elements series we'll look at how raw files are dealt with by the program.

Adobe Camera Raw is the utility that Elements uses to convert raw files to an editable format. It has its own workspace and a set of tools and controls



THE ADOBE CAMERA RAW UTILITY IN ACTION

WHEN you open a raw file into the Editor workspace of Elements, you are presented with the Adobe Camera Raw editing dialogue. This window contains a preview together with a variety of menu options, dialogues and image tools that you can use to interactively adjust image data factors such as brightness, contrast and colour saturation. Many of these changes

can be made with familiar slider-controlled editing tools normally found in features like Levels and the Shadows/Highlights control.

After these general image-editing steps have taken place, you can apply some enhancement changes such as filtering for red-eye removal, straightening, cropping, sharpness, removing colour noise and applying some smoothing. The

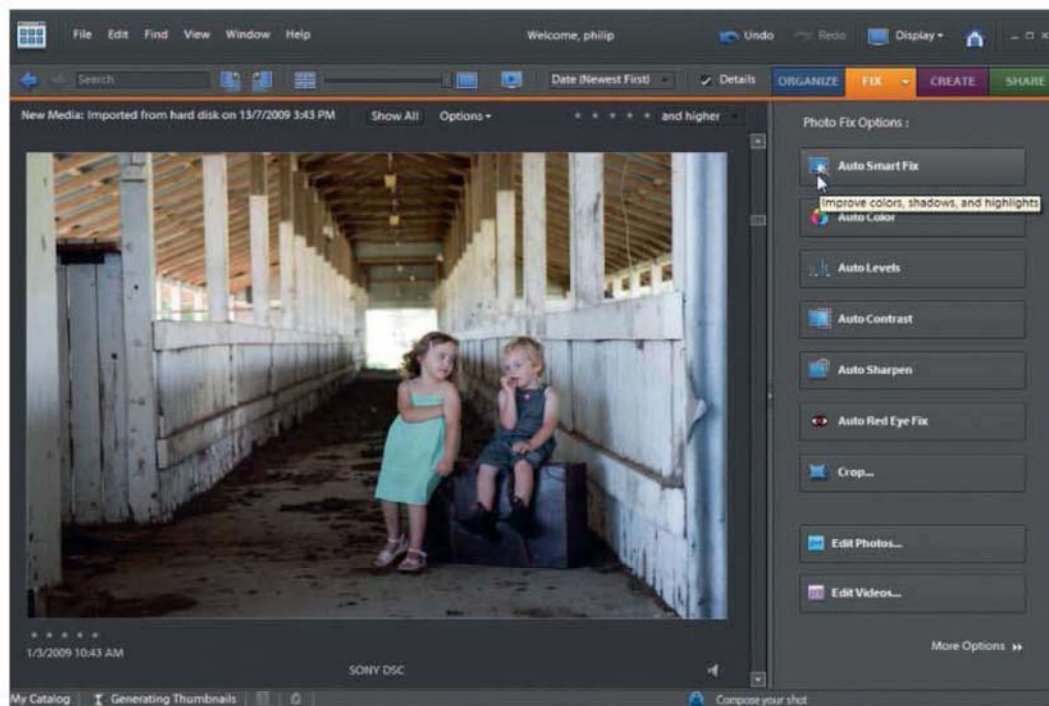
final phase of the process involves selecting the colour depth and image orientation. Clicking the Open Image button sets the conversion utility into action by applying your changes to the raw file while at the same time interpolating the Bayer data to create a full-colour image. It then opens the enhanced and converted file into the full Elements workspace.

AUTO RAW CONVERSIONS

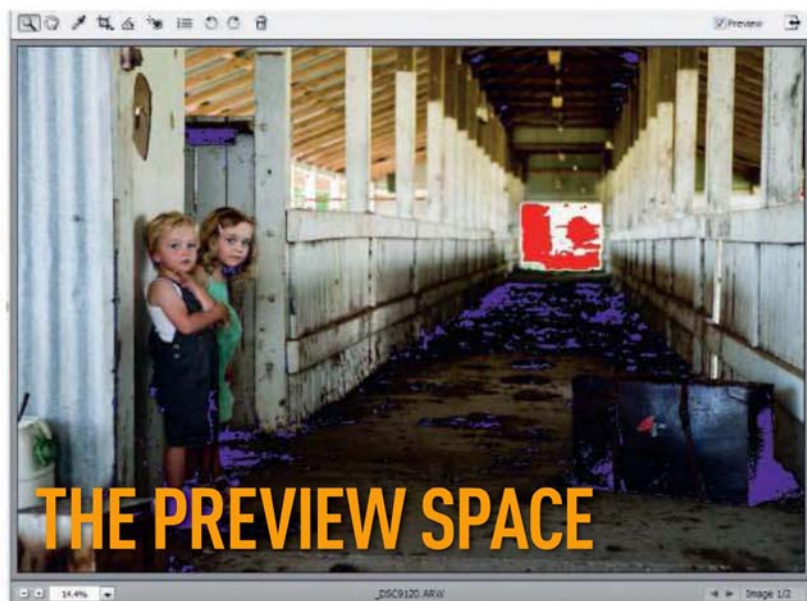
YOU CAN convert files automatically by selecting one of the adjustments in the Fix pane of the Organizer workspace. To apply the changes to an image, Elements has to first convert the photo from raw to one of a choice of standard file formats. Both JPEG and PNG file types are generally used for images that

are destined for the web, while TIFF and PSD files are designed for editing, for producing high-quality prints and for archiving. After selecting the file type, the auto edit change is applied to the converted photo and the image is saved in a Version Set with the original raw file. The downside to this is that

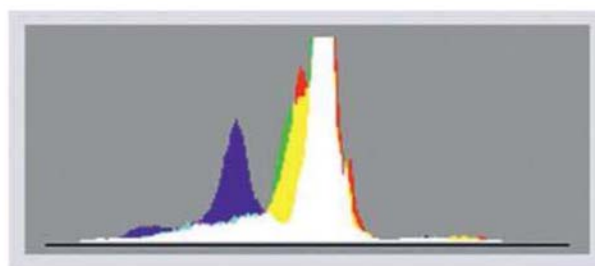
you need to apply an automatic enhancement to access this auto convert option. Applying automatic adjustments rather negates the benefit of shooting raw files in the first place as there is much to be gained in spending the time and effort to manually set the controls used for converting raw files.



When a raw file is selected, clicking on any of the automatic adjustment options in the fix pane brings up the file format choices for saving the adjusted image



THE PREVIEW displays the changes you make to an image via the develop or enhancement settings in the Basic and Detail panes. The preview can be enlarged or reduced in size to suit the screen area available. When making some changes, such as Sharpening or Noise Reduction, the preview should be magnified to at least 100%. At zoom settings lower than 100%, you will not be able to preview the results of the adjustments of these controls.



HISTOGRAM

A full-colour histogram that shows distribution of the image pixels is located on the right of the workspace. The graph updates after changes are made to the colour, contrast and brightness of the picture. By paying close attention to the shape of the graph you can pre-empt many image problems. The aim with most enhancement activities is to obtain a good spread of pixels from shadow through midtones to highlights without clipping (converting delicate details to pure black or white) either end of the tonal range.

COLOUR AND TONAL ADJUSTMENTS VIA THE BASIC TAB

Below the histogram is a tab area containing three options: Basic, Detail and Camera Calibration. The Basic tab contains all the tone and colour controls that you can use to enhance the raw file, while sharpening and noise reduction features are grouped under the Detail tab and camera profile selections are listed under the Camera Calibration heading. We will look at each tab in turn, concentrating first on the controls under the Basic tab.

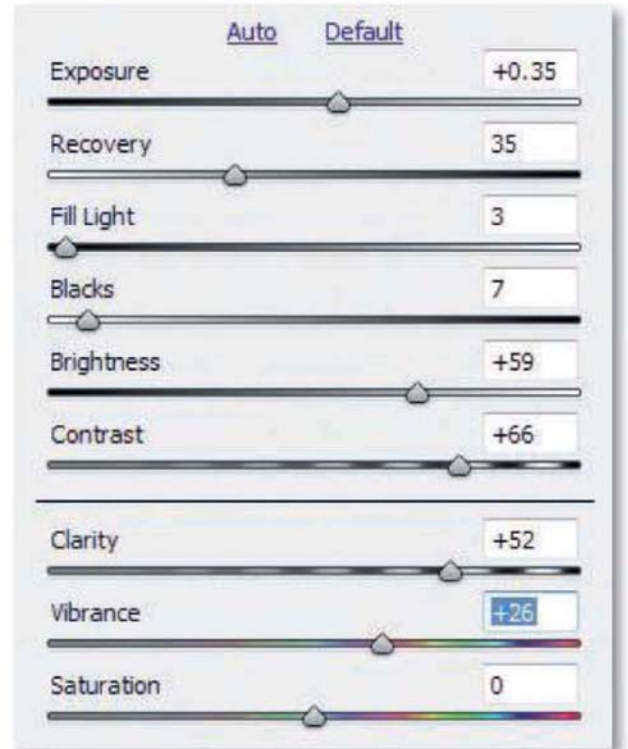


WHITE BALANCE CORRECTION

WHITE balance is used to balance the colour of the scene to the lighting conditions at the time the shot was taken.

One of the advantages of shooting raw is that this setting is not a fixed part of the picture file. Altering the specific white balance setting at the time of raw conversion is a 'lossless' action. This is not the case if

you have used an incorrect setting and have shot in JPEG or TIFF. Use either of these two formats and the white balance setting will be fixed in the file and can only be changed with destructive adjustments using features like Color Variations or Remove Color Cast. Therefore, raw shooters have much more flexibility.



MAKING TONAL AND COLOUR ADJUSTMENTS

BELOW the white balance controls are the Exposure, Recovery, Fill Light, Blacks, Brightness, Contrast, Clarity, Vibrance and Saturation sliders, which are also available for making adjustments to raw files. Adobe has positioned these controls in the dialogue so that when working from top to bottom you follow a specific enhancement workflow. For this reason you should make enhancement changes in the following order:

RAW ENHANCEMENT WORKFLOW

- 1 Set the white clipping points using the Exposure slider
- 2 Set the black clipping points using the Blacks slider
- 3 Use Recovery to reclaim lost highlight details
- 4 Brighten shadow areas using the Fill Light control
- 5 Adjust the overall brightness using the Brightness slider
- 6 Adjust contrast using the Contrast slider
- 7 Use the Clarity slider to adjust local contrast
- 8 Boost pastel or desaturated colours with the Vibrance slider
- 9 Adjust the strength of all colours using the Saturation slider

EXPOSURE OR HIGHLIGHTS

The Exposure slider adjusts the brightness or darkness of an image using value increments equivalent to f-stops or EV (exposure values) on a camera. An image is underexposed when it is not light enough or too dark, and it is overexposed when it is too light. Simply move the slider to the left to darken the image and to the right to lighten (brighten) the image. To activate the highlight and shadow clipping warnings, click on the upward-facing arrows in the top left or right corners of the histogram. The feature is active when the box surround is white. The warning is off when the box is outlined in dark grey.

BLACKS OR SHADOWS

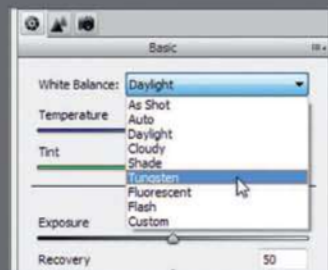
Moving the Blacks slider adjusts the position of the black point within the image. Just as in the case of the Exposure slider, this is best used when the clipping warning is active to ensure you don't convert shadow detail to black pixels. Remember, movements of the slider to the left decrease shadow clipping. Moving it to the right increases or produces clipping.

WHITE BALANCE OPTIONS

There are three different ways to remove colour casts in Adobe Camera Raw. With tricky white balance problems you may have to try a couple of approaches before you find a method that works.

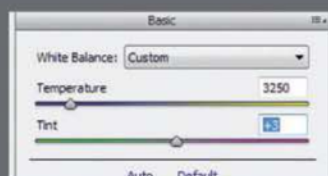
1 WHITE BALANCE DROP-DOWN MENU

If you selected a Daylight setting in-camera and think that Shade or another white balance preset may be closer to the actual lighting conditions, you may select one of the options from the list of presets under the White Balance drop-down menu.



2 TEMPERATURE AND TINT SLIDERS

The Temperature slider is a fine-tuning device that allows you to select a precise colour temperature in units of Kelvin. If an image is too yellow, and has a lower colour temperature than you prefer, move the Temperature slider to the left to make the colours bluer. The Tint slider fine-tunes the white balance to compensate for a green or magenta tint.



3 WHITE BALANCE TOOL

The quickest and perhaps easiest way to adjust white balance is to select the White Balance tool and then click in an area that should be neutral grey, or even amounts of red, green and blue. For best results, use a dark to midtone as the reference and be careful not to click on an area with pure white or specular highlights.



FILL LIGHT

THE FILL LIGHT slider is used to lighten the darker tones in a picture without affecting the middle-to-highlight values. Use this control to brighten backlit subjects or boost shadow details. The beauty of this control is that the changes it makes do not generally impact on mid-to-highlight values.

BRIGHTNESS AND CONTRAST

The Brightness slider is different from the Exposure slider, although both affect the brightness of an image. Brightness compresses the highlights and expands the shadows when you move the slider to the right. When adjusting your photos your aim is to set the black and white points first and then adjust the brightness of the midtones to suit the image.

Contrast adjusts the spread of the midtones in the image. A move of the Contrast slider to the right spreads the pixels across the histogram, actually increasing the midtone contrast. Conversely, movements to the left bunch the pixels in the middle of the graph. It is important to adjust the contrast of midtones after working on exposure, shadows and brightness.



RECOVERY

WHEN a photograph is overexposed, the lighter tones may lack detail and are converted to pure white. This process is called clipping. Digital images are created with detail from three colour channels (red, green and blue). In situations of slight overexposure, when only one channel is clipped, it is possible to recreate the lost detail with the highlight information from the other two (non-clipped) channels. The Recovery slider attempts to recreate lost highlight detail in such cases. Moving the slider to the right progressively increases the degree of highlight recovery.



VIBRANCE

LIKE the Saturation control, Vibrance controls the strength of the colour in the photo. Movements to the right boost the colour and movements to the left make the vividness of the hue more subtle. But unlike the Saturation slider, Vibrance manages these changes selectively, targeting the least saturated colours and protecting (to some extent) skin tones.

SATURATION

If desired, the Saturation slider may be used to adjust the strength of the colour within the photo. A setting of -100 is a completely desaturated monochrome image and a value of +100 doubles the saturation. Watch the changes in the histogram when you move the Saturation slider in either direction, so you don't introduce clipping into the photo.



'When it comes to outputting a file, Adobe Camera Raw provides several options that govern how the file is handled from this point onwards'

CLARITY

LOCATED along with the Vibrance and Saturation controls at the bottom of the Basic panel, this new slider produces localised contrast changes. Rather than adding contrast to the whole image by stretching the tones between the black and white points, Clarity works by changing contrast on the detail in photos. There are many sophisticated multi-step sharpening techniques that produce similar effects, but Adobe has managed to squeeze much of their contrast-increasing abilities into a single control. Moving the slider to the right increases the effect.



NOISE REDUCTION

ADOBE Camera Raw contains two different noise-reduction controls: the Luminance slider and the Color control. The noise-reduction effect of both features is increased as the sliders are moved to the right.

When it comes to outputting a file, Adobe Camera Raw provides several options that govern how the file is handled from this point onwards. In previous versions of the dialogue, the lower right-hand corner housed all the output options, but now they are spread along the bottom of the window. The options include Save Image, Cancel, Open Image, Done and Help, and a further three: Save Image (without the options dialogue), Reset and Open Copy, when the Alt key is held down.



SHARPENING, LUMINANCE SMOOTHING AND COLOR NOISE REDUCTION

SHARPENING (Amount, Radius, Detail, Masking), Luminance Smoothing and Color Noise Reduction are all controls that can be accessed under the Detail tab.

The Sharpening sliders make the edges of the image parts clearer and the Noise Reduction controls reduce the appearance of digital grain in the photo. Two new controls, Detail and Masking, have been added to the Detail section of the Camera Raw dialogue in recent versions of ACR and they are designed to control what parts of the image the sharpening effect is applied to.

- **Detail:** Moving the Detail slider to the right increases the local contrast surrounding edge areas and therefore enhances the appearance of details. Moving the slider to the left decreases the effect and also reduces the appearance of halos.
- **The Masking control** interactively applies an edge-locating mask to the sharpening process. A setting of 0 applies no mask and therefore all detail in the photo is sharpened.

As with all sharpening techniques, ensure that the preview is set to 100% before playing with the new controls. Moving the slider to the right gradually isolates the edges within the photo until, at a setting of 100, sharpening is only being applied to the most contrasty or dominant edges in the picture. Holding down the Alt key as you move the slider previews the masked areas, allowing you to fine-tune exactly where the sharpening is being applied.

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Ricoh CX3

Nine months on from its 'noisy' predecessor, the CX2, Ricoh's CX3 turns its attention to noise reduction



Images have good dynamic range and the auto white balance produces natural tones, particularly in daylight conditions



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206g (including battery
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101.5x58.3x29.4mm

NINE months is a meagre gap between the release of the Ricoh CX2 and the latest in the series, the CX3. I found myself wondering just how much could have been achieved in this time. One of the main downsides of the CX2 was the high level of noise, but Ricoh claims it has addressed this issue in the CX3 with the inclusion of a back-illuminated CMOS sensor. The company has also added a selectable noise-reduction function, HD video, scene auto mode, 'pets' shooting mode and face-priority AF.

BUILD AND HANDLING

Ricoh's history in producing high-quality compact cameras, such as the GR series, continues with the CX3. Its predecessor, the CX2, was a camera of real beauty, classic style and substance, so Ricoh is following the 'if it ain't broke, don't fix it' mantra, with virtually no changes to the ergonomics of the CX3.

The thumb pad on the back and the textured front on the right-hand side allow the camera to rest securely and comfortably in your hand. Ricoh's original retracting lens system fits the high-magnification 28-300mm (equivalent), 10.7x optical zoom lens in a modest 29.4mm deep body, which means the CX3 will fit comfortably in a pocket.

In the absence of a viewfinder there is a bright, 920,000-dot resolution LCD screen with anti-reflective finish, so viewing

from a wide range of angles in strong daylight is possible. When examining pictures there is the function to flag up to 20 images, which is useful for quick viewing.

Handy features that remain from the previous model include approximately five frames per second, multi-target AF and manual focus, which is particularly useful when used in the 1cm macro setting.

Shooting modes include the in-vogue 'miniature' effect that blurs the top and bottom of an image and can be adjusted manually. It gives a 'toy-town' effect and best results are achieved from a high vantage point. The new 'pets' mode is virtually identical to the 'discreet' mode and removes any audible noises, flash and AF auxiliary light from the camera that may startle an animal or give you away in an environment such as a gallery (not that I have ever taken photographs in a gallery, honest).

PERFORMANCE

Back-illuminated sensors should produce less noise. The CX3 scored well in our resolution charts reaching the 20 marker at ISO 80 and 14 at ISO 3200. Pictures I took of flowers on my kitchen table in low light using the noise-reduction system showed that the auto setting is generally reliable in handling noise and maintaining true colour. Any differences to the auto setting using manual settings were minimal.

When the 28-300mm (equivalent) lens is at its longest telephoto focal length, the vibration reduction negates camera shake, despite the wobbly appearance on screen. Handheld exposures in relatively low light were sharp for shutter speeds shorter than 1/60sec.

Without manual exposure modes, there is a greater emphasis on the performance of the auto shooting and scene auto modes. Using both these modes, my images have a good dynamic range and accurate metering, although I did find I missed not having aperture priority control. There is the option of manual exposure compensation with values of $\pm 2\text{EV}$. Autobracketing is also possible over three images to $\pm 0.5\text{EV}$. Also, the auto white balance system produces natural tones, particularly in daylight conditions. However, I would not recommend the 'vivid' shooting mode, as it tends to produce oversaturated colours.

The DR (dynamic range) mode combines two exposures and the strength of the effect can be adjusted over five levels from very weak to strong, using the dynamic range expansion. The camera needs to be kept steady during the two exposures and image processing takes just under 2secs in this mode, which is faster than that of the CX2. **AP**

Verdict

THERE is a lot to like about the CX3, such as its classic design, intelligent focusing and 10.7x optical zoom. Yet despite the impressive automatic exposure modes, I was frustrated by the lack of manual exposure controls. That said, the improvements in handling noise make this a camera that performs as handsomely as it looks.



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| Canon (UK) Ltd.....Cover: iv | London Camera Exchange (Bath).....44 | Premier Ink..... 84-85 |
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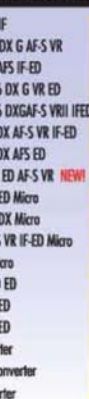
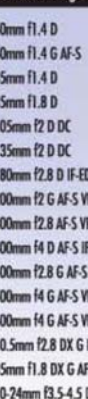
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Olympus Viewfinder - 1.....£102.99
Olympus Microphone Set

OLYMPUS PEN LENSES

M ZUIKO Digital ED 9-18mm F4-5.6 £499.97
M ZUIKO Digital ED 14-42mm F3.5-5.6 £224.99
M ZUIKO Digital ED 17mm F2.8 Pancake £296.99

PEN ADAPTERS

MMF-1 Adapter £99.99
MF-2 Adapter £149.99

OLYMPUS
E-PL1

12.3 MEGAPIXELS

• 12.3
• 2x L-MOS
• Live View
• HD Video
• ISO 6400
• Art Filters

Inc. 14-42mm £424.99*

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£43.99
Olympus Leather Body Jacket (brown or white leather).....£69.99

OLYMPUS
E-P2

12.3 MEGAPIXELS

• HD Video • Live View
• Art Filters • ISO 6400

Inc. 14-42mm £840.99
Inc. 17mm £887.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£43.99
Olympus Leather Body Jacket.....£69.99

OLYMPUS
E-P1 Inc. 17mm Silver

12.3 MEGAPIXELS

SPECIAL OFFER
ONLY £399.00!
WHILE STOCKS LAST

• HD Video • Live View
• Art Filters • ISO 6400

Inc. 17mm F2.8 Pancake & Viewfinder £399.00
HALF PRICE! WAS: £799.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£43.99
Olympus Leather Body Jacket.....£69.99

Panasonic

PANASONIC LENSES

Claim up to £30 Cashback direct from Panasonic. Valid until 31st August 2010.

7-14mm F4 Vario G ASPH *INC. £30 CASHBACK £949.99*
14-140mm F4-5.6 Vario G HD *INC. £30 CASHBACK £669.99*
45-200mm F4-5.6 G ASPH £279.99
20mm F1.7 G ASPH £279.99
45mm F2.8 ASPH *INC. £30 CASHBACK £614.99*

PANASONIC FLASH

Panasonic DMW-FL28.....£102.99
Panasonic DMW-FL220.....£148.99
Panasonic DMW-FL360.....£204.99

Panasonic
Lumix G10

12.1 MEGAPIXELS

• 12.1 Megapixels
• L-MOS Sensor
• Live View
• HD Video Mode
• Dust Reduction

3 YEAR WARRANTY*
ENDS 31/8/10

Inc. 14-42mm £459.00

KEY ACCESSORIES

Panasonic DMW-8LB13E Battery.....£64.99
Panasonic DMW-LVF1 View Finder.....£169.99
Panasonic DMW-FL220 Flashgun.....£148.99

Panasonic
Lumix GF1

12.1 MEGAPIXELS

3 YEAR WARRANTY*
ENDS 31/8/10

Inc. 20mm £629.00
Inc. 14-45mm £549.00

KEY ACCESSORIES

DMW-8LB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic
Lumix G2

12.1 MEGAPIXELS

*INC. £30 CASHBACK
ENDS 31/8/10

3 YEAR WARRANTY*
ENDS 31/8/10

Inc. 14-42mm £569.00*
Inc. 14-42 & 45-200mm £799.00*

KEY ACCESSORIES

DMW-8LB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic
Lumix GH1

12.1 MEGAPIXELS

*INC. £75 CASHBACK
ENDS 31/8/10

3 YEAR WARRANTY*
ENDS 31/8/10

Inc. 14-140mm £824.00*

KEY ACCESSORIES

DMW-8LB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

LENSES (available in different fits)

SIGMA

DC Lenses
 4.5mm F2.8 EX HSM DC Fisheye £589.99
 10mm F2.8 EX HSM DC £505.99
 30mm F1.4 EX HSM DG £399.99
 10-20mm F4.5-5.6 EX DC HSM ASP IF £399.99
 10-20mm F3.5 EX DC HSM ASP IF £449.99
 17-70mm F2.8-4.5 DC ASP IF £336.99
 18-50mm F3.5-5.6 DC ASP £277.99
 18-50mm F2.8 EX DC HSM IF OS £183.99
 18-50mm F2.8 EX DC HSM ASP IF £336.99
 18-125mm F3.5-5.6 EX DC HSM IF OS £267.99
 18-200mm F3.5-6.3 DC ASP IF £228.99
 18-200mm F3.5-6.3 DC ASP IF OS £289.99
 18-250mm F3.5-6.3 DC ASP IF OS £399.99
 50-150mm F2.8 EX DC HSM APO IF II £589.99

Prime Lenses
 8mm F3.5 EX Fisheye DG £631.99
 15mm F2.8 EX Fisheye DG £505.99
 20mm F1.8 EX DG ASP RF £505.99
 24mm F1.8 EX DG ASP £420.99
 28mm F1.8 EX DG ASP £336.99
 50mm F1.4 EX DG HSM £379.99
 85mm F1.4 EX DG HSM NEW £699.99
 300mm F2.8 EX DG HSM £2272.99
 500mm F4.5 EX DG HSM APO IF £3956.99
 800mm F5.6 EX DG HSM APO IF £4209.99

Macro
 50mm F2.8 EX DG Macro £255.99
 70mm F2.8 EX DG Macro £389.99
 105mm F2.8 EX DG Macro £402.99
 150mm F2.8 EX DG Macro £589.99
 Teleconverters
 1.4x Converter EX DG APO £247.99
 2x Converter EX DG APO £301.99

Zoom Lenses
 12-24mm F4.5-5.6 EX DG HSM ASP IF £715.99
 24-70mm F2.8 EX DG HSM ASP IF £449.99
 70-200mm F2.8 EX DG HSM APO IF Macro II £673.99
 70-200mm F2.8 EX DG OS HSM NEW £1299.99
 70-300mm F4.5-5.6 DG Macro £133.99
 70-300mm F4.5-6.3 DG OS £299.99
 120-300mm F2.8 EX DG HSM APO IF £1852.99
 120-400mm F4.5-5.6 EX DG HSM APO IF OS £639.99
 150-500mm F5.6-6.3 DG HSM APO IF OS £749.99
 200-500mm F2.8 EX DG HSM APO IF £20,203.
 300-800mm F5.6 EX DG HSM APO IF £5892.99

TAMRON

Di-II Lenses
 10-24mm F3.5-4.5 Di II LD ASP IF £379.99
 17-50mm F2.8 XR Di II VC LD ASP £339.99
 18-200mm F3.5-6.3 XR Di II LD ASP IF £169.00
 18-250mm F3.5-6.3 Di II LD ASP IF £388.99
 18-270mm F3.5-6.3 Di II VC LD ASP IF £399.99
 55-200mm F4.5-6.3 Di II LD £115.00

Zoom Lenses
 28-75mm F2.8 XR Di LD ASP IF £359.00
 28-300mm F3.5-6.3 XR Di ASP IF £299.00
 28-300mm F3.5-6.3 XR Di VC LD ASP IF £499.99
 70-200mm F2.8 Di LD IF £619.00
 70-300mm F4.5-5.6 Di LD £139.00
 200-500mm F5-6.3 Di LD IF £869.00

Macro Lenses
 60mm F2 Macro Di £389.99
 90mm F2.8 Macro Di £399.00
 180mm F3.5 Macro Di LD £699.00



LENS CASES

Jacobs
 Lens Pouch S... £9.99
 Lens Pouch M... £11.99
 Lens Pouch L... £12.99

Lowepro
 Lens Case 1... £15.99
 Lens Case 1M/1N... £19.99
 Lens Case 1S/1W... £14.99
 Lens Case 2/2s... £17.99
 Lens Case 3... £19.99
 Lens Case 4/4s... £26.99
 Lens Case 5/5s... £44.99

Tokina

AF 10-17mm F3.5-4.5 AT-X 107 DX Fisheye £499.99
 AF 11-16mm F2.8 AT-X Pro DX £549.99
 AF 12-24mm F4 AT-X 124 Pro DX £499.99
 AF 12-24mm F4 AT-X 124 Pro DX II £574.99
 AF 16-50mm F2.8 AT-X Pro DX £699.99
 AF 50-135mm F2.8 AT-X 535 Pro DX £649.99
 AF 80-400mm F4.5-5.6 AT-X 8400 £649.99
 AF 35mm F2.8 Macro AT-X Pro DX £399.99
 AF 100mm F2.8 Macro AT-X 100 AF Pro D £399.99

METZ FLASHGUNS

(Most available in Canon, Nikon, Olympus, Panasonic, Sony and Pentax fits)



20 C-2 £39.99
 36 AF-4 £74.99
 48 AF-1 £188.99
 58 AF-1 £278.99

POCKETWIZARD WIRELESS

Plus II set... £369.99
 Plus II Transceiver... £189.99
 Multimax Transceiver... £249.99
 PC1 Cable... £8.99

HILDOLINE

Safely secure your pocketwizard with confidence.
 Transceiver Caddy... £12.99
 Protective Storage Jacket... £7.99

FILTERS PROTECT YOUR INVESTMENT! Protect your lens from grit and scratches.

HOYA

37mm UV HMC... £19.99
 37mm Circular Polar... £39.99
 40.5mm UV HMC... £19.99
 49mm Circular Polar... £39.99
 49mm UV... £19.99
 52mm Circular Polar... £44.99
 52mm UV... £19.99
 55mm Circular Polar... £44.99
 55mm UV... £21.99
 58mm Circular Polar... £49.99
 58mm UV... £24.99
 62mm Circular Polar... £69.99
 62mm UV... £24.99
 67mm Circ. Polariser... £79.99
 67mm UV... £29.99
 72mm Circular Polariser... £84.99
 72mm UV... £39.99
 77mm Circ. Polariser... £99.99
 77mm UV... £44.99
 82mm Circular Polariser... £129.99
 82mm UV... £69.99
 86mm UV... £69.99

Hoya HD
 Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

HD 58mm Protector... £49.99
 HD 58mm UV... £49.99
 HD 58mm PL-CIRC... £109.99
 HD 62mm Protector... £59.99
 HD 62mm UV... £59.99
 HD 62mm PL-CIRC... £109.99
 HD 67mm Protector... £64.99
 HD 67mm UV... £64.99
 HD 67mm PL-CIRC... £134.99
 HD 72mm Protector... £74.99
 HD 72mm UV... £74.99
 HD 72mm PL-CIRC... £169.99
 HD 77mm Protector... £94.99
 HD 77mm UV... £94.99
 HD 77mm PL-CIRC... £199.99
 HD 82mm Protector... £99.99
 HD 82mm UV... £99.99

Hoya Pro
 Revolutionary performance in light transmission & colour balance. Glass just 1mm thick, mounted in a super slim 3mm ring and 12 layers of super multi-coating.

Pro-1D 52mm Protector... £39.99
 Pro-1D 52mm UV... £39.99
 Pro-1D 52mm PL-CIRC... £84.99
 Pro-1D 55mm Protector... £39.99
 Pro-1D 55mm UV... £39.99
 Pro-1D 55mm PL-CIRC... £89.99
 Pro-1D 58mm Protector... £44.99
 Pro-1D 58mm UV... £44.99
 Pro-1D 58mm PL-CIRC... £94.99
 Pro-1D 62mm Protector... £49.99
 Pro-1D 62mm UV... £49.99
 Pro-1D 62mm PL-CIRC... £99.99
 Pro-1D 67mm Protector... £59.99
 Pro-1D 67mm UV... £59.99
 Pro-1D 67mm PL-CIRC... £119.99
 Pro-1D 72mm Protector... £64.99
 Pro-1D 72mm UV... £64.99
 Pro-1D 72mm PL-CIRC... £134.99
 Pro-1D 77mm Protector... £74.99
 Pro-1D 77mm UV... £74.99
 Pro-1D 77mm PL-CIRC... £169.99
 Pro-1D 82mm Protector... £79.99
 Pro-1D 82mm UV... £79.99
 Pro-1D 82mm PL-CIRC... £189.99

cokin

Cokin P Series
 The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-35/35-135mm)

49mm P Adaptor... £12.99
 52mm P Adaptor... £12.99
 55mm P Adaptor... £12.99
 58mm P Adaptor... £12.99
 62mm P Adaptor... £12.99
 67mm P Adaptor... £12.99
 72mm P Adaptor... £12.99
 77mm P Adaptor... £12.99
 82mm P Adaptor... £12.99
 P Holder & Catalogue (BP400)... £12.99
 P Wide Angle Holder... £14.99
 P Digital SLR Nik Kit H521-67... £38.99
 P255 Modular Hood... £15.99
 P001 Yellow Filter... £15.99
 P002 Orange Filter... £15.99
 P003 Red Filter... £15.99
 P007 Infrared (IR8)... £39.99
 P026 Warm 81A... £15.99
 P027 Warm 81B... £15.99
 P056 Star 8... £24.99
 P120 G1 Gradual... £21.99
 P121 G2 Gradual... £21.99
 P121F G2 Gradual Full... £21.99
 P121L G2 Gradual Light... £21.99
 P121M G2 Gradual Med... £21.99
 P121S G2 Gradual Soft... £21.99
 P122 B1 Gradual... £21.99
 P123 B2 Gradual... £21.99
 P124 T1 Gradual... £21.99
 P125 T2 Gradual... £21.99
 P152 Neutral Density x2... £16.99
 P153 Neutral Density x4... £16.99
 P154 Neutral Density x8... £16.99
 P164 Circular Polariser... £84.99
 P197 Sunset 1... £39.99
 P830/P083 Diffuser 1... £19.99
 P840/P084 Diffuser 2... £19.99



Jacobs by Cokin
 Our own range of filters are available in popular effects and sizes offering outstanding quality and great value for money.

30.5mm Circ-PL Filter... £10.99
 37mm Circ-PL Filter... £10.99
 49mm Circ-PL Filter... £26.99
 49mm UV Filter... £10.99
 52mm Circ-PL Filter... £29.99
 52mm UV Filter... £14.99
 55mm Circ-PL Filter... £29.99
 55mm UV Filter... £14.99
 58mm Circ-PL Filter... £34.99
 58mm UV Filter... £16.99
 62mm Circ-PL Filter... £39.99
 62mm UV Filter... £19.99
 67mm Circ-PL Filter... £44.99
 67mm UV Filter... £21.99
 72mm Circ-PL Filter... £49.99
 72mm UV Filter... £25.99
 77mm Circ-PL Filter... £54.99
 77mm UV Filter... £29.99

CLEANING & PROTECTION

LENSPEN
 Cleaning Pen... £9.99



LENSPEN
 Sensor Klear Angled £15.00
LENSPEN
 Sensor Klear Loupe £40.00



VISIBLEDUST
 SL700 Arctic Butterfly... £54.99
 SL724 Arctic Brite Vue... £84.99
 Sensor Loupe (7x)... £59.99
 Zeeion Non Contact Dust Removal... £34.97
 Mini Swab 1.3x... £24.97
 Mini Swab 1.6x... £24.97
 Vdust Plus 7.5ml... £14.99



JACOBS
 Air Duster Refill £9.99
JACOBS
 Air Duster Valve £9.99



JACOBS
 LCD Protector £4.99
JACOBS
 Microfibre Cloth £4.99



JACOBS
 Cleaning Kit £9.99
JACOBS
 Blower Brush £9.99



GIOTTOS
 Rocket Air (L) £11.99
GIOTTOS
 Q Ball Air £11.99



PROPHOT
 Wet Wipes £3.99
DELKIN
 SensorScope Kit £81.99



STUDIO LIGHTING

Jacobs Studio 160 Lighting Kit
 £199.99

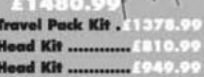
Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.

Bowens 4713 Gemini 200 2 Head Kit
 Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors and two Bowens support stands.
 £459.99

Bowens 4820 Gemini 500R Travel Pack Kit £1378.99
Bowens 4800 Gemini 250R Head Kit £810.99
Bowens 4800 Gemini 500R Head Kit £949.99



Bowens 4850 Gemini 500R 3 Head Kit
 Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors, one Softbox and three support stands.
 £1480.99



Strobies Portrait Kit STR100 £99.99

Lightweight & portable STROBES lighting accessories, ideal for the mobile photographer, indoors or outdoors. Simple to put together using a Flex Mount on your flashgun, no glue, velcro or rubber bands needed! Swap between the Beauty Dish or the Globe Diffuser in seconds



Interfit Strobies EFX Kit STR101 £69.99

Interfit Strobies XS Softbox Kit £99.99

Interfit EX150 MkII Kit
FREE DVD £229.99

Award winning - all you need to get started in the creative world of studio lighting! Includes two Heads, two Lighting Stands, Softbox and Umbrella.

Interfit EX150 MkIII Kit Includes three Heads £419.99

Interfit EXD200 Kit All in 1 kit £289.99

Interfit EXD300 Kit Softbox umbrella kit £469.99

Interfit EXD400 Kit Softbox umbrella kit £539.99

LASTOLITE LIGHTING ACCESSORIES

Ezybalance
 1250 30cm... £18.99

Xpobalance
 1558 38cm... £35.99

Ezybalance Hotshoe
 2438 38x38cm... £92.99
 2462 60x60cm... £112.99

Ezybalance Softboxes
 2460 60x60cm... £122.99

Micro Apollo
 2201 Micro Apollo 45... £27.99
 2204 Micro Apollo 60... £30.99

TriGrip Reflectors
 3631 silver/white 75cm... £61.99
 3636 sunfire/silver 75cm... £61.99
 4806 sunfire/white 120cm... £74.99
 1206 sunfire/white 30cm... £12.99
 1236 sunfire/silver 30cm... £12.99
 3006 sunfire/white 75cm... £34.99
 3731 silver/white Large... £76.99
 3751 one stop diffuser... £76.99
 3223 5in-1 75cm... £46.99
 3631 Dual duty 80cm... £25.99

TriFlip Kit
 3696 75cm 19"... £92.99

Reflector Brackets
 Trigrip 2430 bracket... £71.99
 Universal 1110 bracket... £49.99
 Pocket 1113 bracket... £42.99
 2402 Tilthead shoe adapt... £17.99

Background Supports
 1108 3m wide... £148.99

Backgrounds
 5621 black/white 1.5x1.8m... £112.99
 5602 black velvet 1.5x1.8m... £112.99
 56FM Florida/maine 1.5x1.8m... £102.99
 67FM Florida/maine 1.8x2.15m... £174.99
 6701 black/white 1.8x2.15m... £204.99
 8017 baby poser... £107.99

Hilite Backgrounds
 8867 1.8x2.15m... £318.99
 8857 1.5x2.15m... £266.99

Umbrellas
 3203 silver 80cm... £24.99
 3207 white satin 80cm... £17.99

ePhotomarket Kit
 2484 small... £51.99
 3684 large... £81.99

Studio Cubelite Kit
 8825 70cm... £461.99



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MANFROTTO TRIPODS

Manfrotto

055X Range

The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPROB
£118.99



055XB Tripod.....£94.99
055XPROB Tripod.....£118.99

Manfrotto

190X Range

Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

190XPROB
£88.99*



190XB.....£88.99
190XPROB.....£88.99*

Manfrotto

055CX Range

The 4-section 055CX PRO 4 combines the best performance of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented G90° system for quick vertical-horizontal movements.

055CX3.....£243.99
055CX PRO3.....£249.99
055CX PRO4.....£249.99

190CX Range

Features an ergonomic leg angle selector. This new angle selector improves the comfort and precision in use. Made of 100% Carbon Fibre, providing rigidity and lightness.

190CX3.....£189.99
190CX PRO3.....£239.99
190CX PRO4.....£239.99

Modo

The Modos range has been created for those on the move, the Maxi has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Modos Maxi.....£44.99
797 Modos Pocket.....£14.99

Manfrotto Tripod Bags

You look after your camera so why not protect your tripod?

Manfrotto Tripod Bag Unpadded 70cm.....£29.99
Manfrotto Tripod Bag Unpadded 80cm.....£39.99
Manfrotto Tripod Bag Padded 80cm.....£49.99

Manfrotto Tripod Straps

Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.
Manfrotto MN102 Tripod Strap.....£21.99

GIOTTOS TRIPODS - 5 Year Warranty on all Giottos Tripods & Heads

GIOTTO NEW!

Vitruvian VGR Tripod Kits

Designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head. With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MN5310.....£199.99

Vitruvian VGR8255 & MN5310.....£329.99



GIOTTO

MTL Adjustable Column Carbon Fibre

Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

MTL8351B Adjust Column.....£159.99
MTL8350B Adjust Column.....£158.99
MTL8361B Adjust Column.....£199.99
MTL8360B Adjust Column.....£189.99

MTL Adjustable Column Aluminium

Aluminium legs and patented multifunction centre column. No need for an extra head when using the built-in 3-way head, just change to the short column and lock the safety knob.

MTL9351B Adjust Column.....£89.99
MTL9351+MH5011 kit NEW.....£119.99
MTL9361B Adjust Column.....£98.99
MTL9361+MH5001 head.....£134.99
MTL3361B Adjust Column.....£99.97

GIOTTO

MTL Vertical Column Aluminium/Carbon Fibre

High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL9271B] 182cm.

MTL3271 Aluminium Vertical Column.....£89.97
MTL8240B Carbon Vertical Column.....£169.99

MT Travel

Extra compact dimensions yet all the features of the larger models including reversible or multi-function centre column. Models available in Carbon Fibre or Aluminium.

MT8246B Vertical Column.....£169.97
MT9340B Aluminium Adjust Column.....£74.99

GIOTTO TRIPODS - Available at our New Oxford Street store only and as a special order through other stores.

GIOTTO

Systematic

The strongest and most stable available, they also offer unsurpassed flexibility. GT35411S Studex.....£499.99
GT3511S Rapid Column.....£169.99

Leveling

Revolutionary leveling tripod for photographers who need fast set-up and leveling accuracy. GT25401LV Leveling.....£549.99

GIOTTO

Traveler & Head

An excellent choice for compact digital cameras and DSLRs, or even for lightweight camcorders. Come with the G1077M head. GT1550T Traveler.....£439.99
GT2580TQR with head.....£599.99

Explorer

A versatile support to explore new shooting perspectives. GT2531EX Explorer G-lock.....£409.99

GIOTTO

Mountaineer

The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance. GT2542L long version.....£579.99

Aluminium

30% lighter than magnesium but just as strong and with great vibration dampening properties. GT3340L Aluminium.....£384.99

MANFROTTO TRIPOD HEADS

Manfrotto

Ball & Socket Heads

Designed to be lightweight but at the same time offer heavy duty load capacity.

494RC2 Mini Ball Head with RC2 Quick Release Plate.....£39.99

496RC2 Compact Ball Head with RC2 Quick Release Plate.....£54.99

498RC2 Midi Ball Head with RC2 Release Plate.....£89.99

804RC2 Basic Head Q/R.....£594.99

460Mg Magnesium Head.....£68.99

Manfrotto

Video Heads

Small & lightweight heads with smooth fluid movement & pan & tilt locks.

128RC.....£65.99

700RC2.....£69.99

Joystick Heads

Just grip the handle and you can position your camera anywhere within a 180° sphere.

222 Joystick Head.....£76.99

322RC2 Heavy Duty Grip Head.....£88.99

324RC2 NEW!.....£109.99
327RC2 NEW!.....£164.99

GIOTTOS TRIPOD HEADS

GIOTTO

Ball & Socket Heads

Giottos MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with "auto lock" retaining system.

MH1302-652 8kg.....£59.99
MH1301-652 12kg.....£74.99
MH1300-652 20kg.....£74.99
MH7002-652 4kg.....£39.99
MH7001-652 6kg.....£44.99
MH7000-652 8kg.....£54.99

Quick Release Plate Replacement Square Mount Plate for MH652.....£12.99
MH642 Q/R Plate 1/4.....£12.99

GIOTTO

Pan & Tilt Heads

Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a sprung location pin, which allows the equipment to be simply and quickly loaded and unloaded.

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MH5011 3-Way Head with quick release plate.....£35.99
VH6011-6588 Birding Hd.....£64.99

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Shoulder Strap.....£19.99

Velbon

Velbon Tripods

CX Mini Table Inc. case.....£19.99
CX440 Tripod Inc. case.....£29.99
CX540 Tripod Inc. case.....£39.99
CX640 Tripod Inc. case.....£49.99
CX740 Tripod Inc. case.....£69.99



GIOTTO TRIPOD HEADS New Oxford Street store only

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Designed to meet the demands of professional photographers.

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GIOTTO

Manopods

Made from 6061 grade aluminium, featuring quick action lever leg locks, foam hand grip and security wrist strap.

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JOBY gorillapod

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 Perfect for photo-journalists. The world's best selling slingshot design bags now features hide away tripod mount.

NEW!

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 Fastpack 200 Bk or Red...£49.99
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 the ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

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 Vertex 200AW...£124.99
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Primus AW Black...£89.97

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 3N1 Sling Backpack 30...£99.99

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CRUMPLER
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Altus
 Quick access lid, card storage, adjustable strap & divider.

Altus 140...£19.99 **SAVE £5** when bought with any DSLR/DSC.

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 Apex 110AW Blue...£27.99
 Apex 120AW Black...£31.99
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 Cirrus 120 Blue...£28.99
 Cirrus 140 Black...£33.99
 Cirrus 140 Blue...£33.99
 Cirrus TLZ 5 Blue...£24.99
 Cirrus TLZ 15 Black...£29.99
 Cirrus TLZ 25 Black...£34.99

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 Fast access bag with slim profile.

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 Classified 160AW Sepia...£84.99
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 Nova 180AW Blue...£64.99
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 Nova 200AW Black...£59.99

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 Rezo 140AW...£34.99
 Rezo 160AW...£34.99
 Rezo 170AW...£39.99
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CRUMPLER

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 Hadley Digital Black...£CALL
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 Hadley Large Black...£CALL
 Hadley Large Khaki...£CALL
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 L225 Khaki...£CALL
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 L225 Black or Khaki...£CALL
 SP40 Shoulder Pad Black...£CALL
 207 Shoulder Bag Black...£CALL
 207 Shoulder Bag Khaki...£CALL
 307 Shoulder Bag Khaki...£CALL
 MBIL F1 4 Khaki FibreNyte...£CALL
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 Hydrophobia Flash 70-200...£109.99
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 Pro Speed Belt S...£25.99
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 Camera Support Straps...£8.99
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 Belly Dancer Harness...£32.99
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 Holster-style bag with strap & belt loop for DSL & lens.

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 Toploader Zoom Pro 65AW...£69.99
 Toploader Zoom Pro 70AW...£84.99
 Toploader Zoom Pro 75AW...£74.99

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 Digital Holster 30...£51.99
 Digital Holster 40...£51.99
 Digital Holster 50...£59.99

KATA

Digi Holster
 Added protection plus fast & easy access when you need it.

DH-421 Digi Holster S...£24.97
 DH-423 Digi Holster M...£29.99
 DH-425 Digi Holster L...£34.997

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Apex Inc. All weather cover.

Apex 5AW Blue...£6.99
 Apex 10AW Bk/Blue...£19.99
 Apex 20AW Black...£19.99
 Apex 20AW Blue...£19.99
 Apex PV AW Blue...£19.99
 Apex PV AW Black...£19.97

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 Napoli 10 Black...£24.99
 Napoli 20 Black...£27.99
 Napoli 30 Black...£16.99

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 Portafino 20 Bk/Red/Ivory...£24.99

Rezo 10...£13.99
 Rezo 20...£15.99
 Rezo 30...£24.99
 Rezo 40...£13.99
 Rezo 50...£24.99
 Rezo 60...£24.99

Sliplack Pouch 10...£21.99
 Sliplack Pouch 30...£24.99
 Sliplack Pouch 60AW...£25.99

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 Neoprene fabric with clasp opening.

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 Messenger Boy 80 Green/White...£9.99

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Canon P/shot SX120IS

£179.00
Megapixels.....10.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●



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Megapixels.....14.1
Optical Zoom.....14x
LCD Screen.....3-inch
Colours: ●

Canon Powershot S90

• 10.0 Megapixels
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• Image Stabiliser
• ISO 3200
• RAW Shooting
• 3" LCD Screen
• Face Detection
• VGA Movies



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Colours: ●

Canon Powershot G11

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• 5x Optical Zoom
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• 28mm Wide-angle
• 2.8" Vari-angle LCD Screen
• Dual Anti Noise System



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Panasonic

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Megapixels.....14.1
Optical Zoom.....4x
LCD Screen.....3-inch
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• 10.1 Megapixels
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• 2.7" LCD
• Face Detection
• Intelligent Auto mode
• 40MB Internal Memory



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Colours: ●



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Optical Zoom.....8x
LCD Screen.....2.7-inch
Colours: ●



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Megapixels.....14.1
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ●



Panasonic Lumix LX3

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Optical Zoom.....2.5x
LCD Screen.....3-inch
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Finepix Z70
12MP, 5x Op Zoom.....£99.99
Finepix S1600
12MP, 15x Op Zoom.....£149.00



Fuji Finepix XP10

£129.99
Megapixels.....12.2
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●



Fuji Finepix JZ500

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Megapixels.....14.1
Optical Zoom.....10x
LCD Screen.....2.7-inch
Colours: ●



Fuji Finepix F80EXR

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Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●



Fuji Finepix S2500HD

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Megapixels.....12.2
Optical Zoom.....18x
LCD Screen.....3-inch
Colours: ●



Fuji Finepix HS10

£399.00
• 10.3 Megapixels
• 30x Optical Zoom
• 3-inch Tilt LCD
• Full HD Movie Mode
• Triple Image Stabiliser
• Electronic Viewfinder
• Motion Panorama
• Motion Remover

Nikon

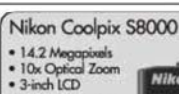
DIGI COMPACT CAMERAS

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Megapixels.....12.0
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LCD Screen.....2.7-inch
Colours: ●



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Colours: ●



Olympus Mju 3000

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Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●



Olympus Mju 3000

£149.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●

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DSC-H55.....£199.99
DSC-HX5.....£279.99
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Megapixels.....12.1
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●



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Megapixels.....12.2
Optical Zoom.....2.7-inch
LCD Screen.....2.7-inch
Colours: ●



Leica X1

£1395.00
Megapixels.....12.2
Optical Zoom.....2.7-inch
LCD Screen.....2.7-inch
Colours: ●



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32GB SDHC.....£24.99
64GB SDHC.....£29.99



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16GB Extreme.....£88.99
32GB Ext. 30Mbps.....£204.99



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2GB Pro Duo.....£18.99
4GB Pro Duo.....£25.99
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CAMCORDERS - Pocket, Standard Definition & High Definition

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CAMCORDERS

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• High Definition
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• HD Video Lens
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SDHC Camcorder
INC. 3 YR WARRANTY!
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80GB Hard Drive Camcorder
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• High Definition
• 25x Optical Zoom
• Optical Image Stabiliser
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£549.99
Type.....High Definition
Hard Drive.....120GB
Optical Zoom.....25x
Memory Card.....SDHC



Panasonic HDC-HS60

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Type.....High Definition
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Optical Zoom.....25x
Memory Card.....SDHC

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HXR-XR155 HD & 120GB
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Sony HDR-CX115

£379.99*
• High Definition
• 3.1 Megapixels
• 25x Optical Zoom
• 2.7-inch LCD
• Image Stabiliser
• SDHC Card



JVC Flip Mino 2 HD

£169.99
Type.....HD Pocket
Int. Memory.....8GB
LCD.....2" Anti Glare



JVC GZ-M5110 SDHC camcorder

£149.99
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INC. 3 YR WARRANTY!.....£299.99



JVC GC-FM1B

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• HD Pocket Camcorder
• 4x Optical Zoom
• High Definition Video
• 8 Megapixel Stills
• 2.0-inch LCD
• Image Stabiliser
• SDHC Card



JVC GC-FM1B

£119.99
• HD Pocket Camcorder
• 4x Optical Zoom
• High Definition Video
• 8 Megapixel Stills
• 2.0-inch LCD
• Image Stabiliser
• SDHC Card



JVC GC-FM1B

£119.99
• HD Pocket Camcorder
• 4x Optical Zoom
• High Definition Video
• 8 Megapixel Stills
• 2.0-inch LCD
• Image Stabiliser
• SDHC Card

† 3 Yr Warranty to be claimed from Panasonic valid on in store purchases only, 1/6/10 - 31/8/10. * 5 Year Warranty to be claimed direct from JVC. Valid 1/5/10 - 30/9/10. Canon Cashback ends 31/7/10, Sony Cashback ends 6/9/10.

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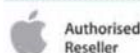
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| 685B | £109 |

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| 695CX | £127.18 |

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MTL8360B
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Built in spirit level on the plate
GT3530LS Series 3
£449



Legs are scaled for precise set up
GEO E640
£219.99

Tamrac Velocity 10X Sling

Large enough to hold two bodies with lenses attached. Inside the main compartment, the camera with lens is suspended on 2 vertical, foam-padded dividers that are internally reinforced with rigid plastic. The bag can be carried comfortably like a backpack, but when swung around to the front, the secure zippered Quick Flip Top opens away from the body for fast and convenient access to camera gear.

Velocity 10X **SAVE £4** **£37.95**
Velocity 5X Hip Pack **SAVE £19** **£36.95**
Velocity 6X **SAVE £8** **£24.95**
Velocity 7X **SAVE £1** **£37.95**
Velocity 8X **SAVE £3** **£40.95**
Velocity 9X **SAVE £3** **£45.95**

Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack providing foam-padded protection and quick access to multiple SLRs, lenses, accessories and flash. The interior lid features the patented memory & battery management system™. Windowpane Mesh™ pockets organize film, filters and other small accessories. The QuickClip™ system holds a tripod, centered & balanced on the pack. A comfortable, room-padded harness and adjustable waist strap provide carrying comfort. Other features include: LockDown™ Rain Flap for weather protection, front pocket holds a light jacket/accessories & an EasyGrip™ carry handle.

Adventure 75 Black/Rust **£49.97**
Adventure 75 Black **£59.97**
Adventure 6 **£34.97**
Adventure 7 **£49.95**
Adventure 9 **£74.97**
Adventure 10 **£99.97**

Tamrac Expedition 6X

Medium size bag offering foam padded protection and quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital or film SLRs, 5-6 lenses, and a flash. The camera with a long zoom lens attached lays on two vertical, foam-padded dividers internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two Windowpane Mesh™ pockets inside the front flap visibly organize filters, film and other accessories. A plastic, foam-padded pocket in the bottom provides shock protection while a LockDown™ rain flap protects the zipper from the elements.

Expedition 6X **£89.95**
Expedition 4X **SAVE £60** **£59.97**
Expedition 5X **£79.95**
Expedition 7X **£125.95**
Expedition 8X **£148.95**
Expedition 9X **SAVE £95** **£164.97**

Tamrac Explorer 400

Designed to hold and protect a DSLR with a 5" (12.7cm) lens attached, an additional lens or two plus a flash. Accessories can be held in the front and side pocket. It is also supplied with a removable rain cover. In case you get caught out in bad weather, there is an EasyGrip™ carrying handle and BioCurve™ shoulder strap to make transporting your camera easy.

Explorer 400 **£39.90**
Explorer 100 **SAVE £22** **£32.90**
Explorer 200 **SAVE £22** **£37.90**

Kata 3N1-20 Backpack

This unique bag provides ultimate freedom and allows for three carrying options in one while morphing from sling to backpack and back again fast and easy, by use of its quick release buckles. In sling position, it easily swings around from back to front to achieve quick draw access to your main camera and backup lenses. In backpack position and "X" position you can comfortably carry your equipment for long distances. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

3N1-20 Backpack **£71.95**
3N1-10 Backpack **SAVE £16** **£63.95**
3N1-11 Backpack **SAVE £35** **£84.95**
3N1-30 Backpack **SAVE £26** **£88.95**
3N1-22 Backpack **SAVE £40** **£99.95**
3N1-33 Backpack **SAVE £40** **£119.95**

Billingham f Stop Bags Offer

Embodiment of a unique combination of tradition and innovation - the hallmark of a Billingham camera bag. The latest addition to the range has been designed for those occasions when you want to travel light - but without compromise. The f/stop bags provide you with the level of protection, style and craftsmanship you'd expect from a Billingham, but in compact form that allows you to adapt them - inside and out, to suit your specific needs. These surprisingly spacious bags are ideally suited for modern digital or film equipment - from compacts to SLRs - even with their lenses attached. Naturally, the f/stop bags provide the same high levels of protection, courtesy of a 25mm thick reinforced foam base and wrap-around side padding.

GENUINE U.K. STOCK.
f2.8 Shoulder Bag **SAVE £41** **£109.00**
f1.4 Shoulder Bag **SAVE £41** **£119.00**

Thinktank Digital Holster 50

Features two vertical lengths to accommodate different sizes of lenses and hoods, both reversed and in position ready to shoot. Body dimensions: 7.25 x 6" with side zipper pockets for batteries & cards. Inside LCD pad protects back of SLR.

Digital Holster 50 **£54.95**
Digital Holster 10 **£31.99**
Digital Holster 20 **£38.99**
Digital Holster 30 **£48.99**
Digital Holster 40 **£48.99**

Thinktank Retrospective 30

Created for professional photographers who want to blend in with the crowd and remain inconspicuous in any situation. Carries a pro size DSLR with up to a 70-200 f2.8 lens (hood reversed). Front pockets hold pro size camera bodies (without lenses attached). Organizer pocket built into main compartment for pens, note pad, batteries, etc. Seam sealed rain cover included for protection. Soft, adjustable shoulder strap with cushioned non-slip pad. Hook and Loop "Sound Silencers" on the front flap eliminate noise while opening the bag. Side pockets and side webbing loops for additional accessories. Clear business card holder & removable carrying handle. Block or Pinestone.

Retrospective 30 **£145.00**
Retrospective 10 **£120.00**
Retrospective 20 **£128.00**
Retrospective Lens Changer 2 **£79.99**
Retrospective Lens Changer 3 **£96.00**

Lowepro Fastpack Black

Go all day with the lightweight, comfortable Fastpack backpacks. With a wide range of sizes, they protect your digital, and pro-digital SLRs as well as widescreen notebooks while providing generous storage for personal gear. Side-entry compartments give quick access to equipment and accessories, even while you're on the move. Customize the main compartment with adjustable dividers.

Fastpack 100 **£29.90**
Fastpack 200 **£34.90**
Fastpack 250 **LIMITED STOCKS** **£45.90**
Fastpack 350 **£49.90**

Lowepro Flipside 400AW Green

Designed to provide extra security, its unique back-entry compartment provides easy access to camera gear when setting up (keeping the harness off the ground and clean), plus extra security when on the move. The main compartment has room to protect a professional DSLR with up to 300mm zoom lens attached, plus multiple accessories. Additional features include a roomy front pocket with space for personal gear, hideaway tripod holder, SlipLock™ attachment loops, memory card pockets, and built-in All Weather Cover™.

Flipside 400 **LIMITED STOCKS** **£66.90**

Lowepro Vertex 200AW

A premium backpack for the serious adventure photographer or sports photojournalist. Rugged, construction with water-resistant zippers and a seam-sealed AW cover protect gear while providing users with a bag that conforms to a variety of body types with an adjustable harness system. Holds a pro digital SLR, and includes a lightweight harness and 8 adjustment points for maximum comfort. Two front accessory panels centralize all your digital accessories for quick access.

Vertex 200AW **LIMITED STOCKS** **£114.00**

Manfrotto 190XPROB

Makes the patented horizontal center column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. The ergonomics of the leg angle release mechanism and the quick action leg locks are easy to use. Comes with a built in bubble spirit level to make camera alignment quick and easy.

190XPROB Tripod **£104.85**
PLUS claim £20 Cash-Back from Manfrotto - 190XPROB £84.85 AFTER Cash-Back

Manfrotto Monopod Offer

Until 31st July 2010, buy any of these Manfrotto monopods and receive a 234 head absolutely FREE!!

334B **£60.95**
679B **£34.95**
680B **£43.95**
681B **£49.95**
682B **£79.95**
685B **£129.95**

FREE 234 head with each monopod **£129.95**

Or buy either of these monopods and receive a 234RC head absolutely FREE!!

694CX **FREE 234RC head** **£117.00**
695CX **with each monopod** **£134.95**

Slik Mini Pro III Tripod

Supplied with a compact ballhead which allows the camera to be adjusted to almost any angle. This tripod can be used as a chest brace - excellent in tight spots where a full size tripod would be unsuitable. A small suction cup on the bottom of the centre column allows it to be securely positioned on smooth surfaces (such as the roof of a car) making it even more versatile for travel photography. Suitable for all cameras from compact through to medium sized SLRs.

Mini Pro III Tripod **£18.95**

Slik Sprint Pro II GM Tripod

This tripod makes setting up simple and secure with fast, easy to use SLK speed release leg locks, gearless centre column for fast height adjustment, and 3 position adjustable angle legs for easy set up on uneven ground or steps. The leg angles can also be used to lower the tripod. When used with the built-in short center column, (the included center column unscrews into two pieces) the camera is just 6.4 inches off the ground for extremely low angle or macro photography.

Sprint Pro II GM **£62.95**
Sprint Mini II GM **SAVE £33** **£54.95**

Velbon GEO Series Tripods

Use a unique Carbon-Fibre & Basalt composite material which gives the legs added strength and rigidity. They feature Spiral-Etched surfaces for smooth, fast extension as well as unique Lever-Locking leg sections. Each leg is fitted with an adjustable tip, giving rubber or spike options. Also unique is Velbon's new centre column Quick-Release lever which allows fast adjustment of column height. The two-section centre column can be split for low-angle use in macro photography etc. Supplied with a multi-purpose leg pouchette, which can be used for comfortable shoulder carrying & as a stone bag.

GEO E540 (shown) **£185.00**
GEO E430 **£142.95**
GEO E440L **£159.95**
GEO E530 **£169.95**
GEO E540L **£189.95**
GEO E630 **£209.95**
GEO E640 **£219.99**
GEO E640L **£209.95**

'L' in the tripod description indicates a 'longer' extended maximum height

Velbon Ultra Luxi L Tripod

Material used is mainly aluminium, making it lightweight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The centre column is split allowing for low down photography. Features a PHD-41Q three way head which has three bubble levels and a quick release system. Also a free carrying bag is included.

Ultra Luxi L **MORRIS SAVE YOU £37** **£78.97**
Ultra Luxi M **MORRIS SAVE YOU £43** **£61.97**
Ultra Luxi L **MORRIS SAVE YOU £45** **£59.97**
Ultra Luxi M **MORRIS SAVE YOU £32** **£61.97**

Pantone huey Pro

huey PRO combines the innovative form and ease of use of the award-winning PANTONE huey with increased levels of functionality. In addition to automated calibration, the huey PRO offers users greater control over brightness and contrast, with separate menu choices for the selection of gamma and white point settings. Another key feature of the huey PRO is multiple monitor support.

huey Pro **£299.95**
huey **SAVE £141** **£59.90**

X-Rite eye-One Display 2

A powerful, sophisticated solution that provides consistent and predictable colour, using Eye-One Match 3.6 software. Ideal for photographers, creative directors, publishers, and designers working in ad agencies and corporations, the Eye-One Display calibrates and profiles both LCD and CRT displays. Connected and powered through USB, the Eye-One Display can be used at multiple workstations - no additional licensing fee is required.

eye-one Display 2 **£129.95**

X-Rite eye-One Display LT

Fast, accurate monitor calibration. A user friendly LCD, CRT and laptop monitor calibration solution combining simplified, user friendly software with the industry standard 11 colorimeter. Utilises an easy to use wizard interface, pre-defined monitor gamma and white point settings, making the monitor calibration process as simple as possible. Also features an ambient light measurement head, which allows you to assess the brightness of your work area.

eye-one Display LT **£87.95**

X-Rite Colour Checker Passport

A must have for any serious photographer and offers the first stand alone camera DNG profiling and RAW workflow solution for use within any RAW file editor. Consists of three photographic targets, in one pocket sized protective case and on camera calibration software on DVD, making it ideal for all types of work, providing effortless colour control and creative versatility.

Colour Checker Passport **£79.00**

Datacolour Spyder 3 Elite

You can rely on consistent and accurate color throughout your studio and digital workflow with the Datacolor Spyder 3 Elite. It is the only colorimeter available on the market offering a seven detector color engine, with an aperture several times larger than other devices, thereby increasing its light sensitivity by 400 percent for increased accuracy & performance. This ensures consistent color on all LCD, CRT, laptop and front projector displays.

Spyder 3 Elite **£123.90**
Spyder 3 Express **MORRIS SAVE YOU £61** **£63.95**
Spyder 3 Pro **MORRIS SAVE YOU £301** **£89.95**
Spyder 3 Studio SR **MORRIS SAVE YOU £221** **£379.95**

ColorMunki Photo

The essential all-in-one colour control solution for photographers, combining speed, accuracy and a uniquely simplified approach in a convenient and portable package. ColorMunki Photo is the first colorimeter in its price range that actually reads spectral data rather than purely emulating it, offering accurate monitor to print matching, easy yet advanced monitor profiling and super-fast RGB and CMYK printer profiling.

ColorMunki Photo **£299.95**

Optech Camera Straps

NEW!! For those busy photographers who always need a camera safely to hand.

Optech Grip Strap **£28.95**
The ideal comfort strap designed for large, heavy camera equipment. Patented internal control stretch system.

Optech Super Classic **£15.95**
Patented weight reduction system makes the PRO STRAP™ absolutely essential for prolonged use of heavy camera equipment.

Optech Pro **£14.95**
The slim design and easy-to-use connection system make this a comfortable, functional strap for most cameras.

Optech EZ **£10.99**

Country Innovation Venture Waistcoat

Developed after feedback from Bill Oddie, the end result proved so successful that it has remained in its original format. 13 pockets, including an internal mobile pocket, and larger lower pockets. Shoulder panels are now lightly padded for comfort and there is a tab on the back of the neck to keep binocular straps in place and a key fob inside the lower left security pocket. Available in Green & Stone/stone.

Venture/Lady Venture Waistcoat **£65.00**
Stowaway Trousers **£25.00** Falcon Trousers **£85.00**

Stealth Gear NEW Jacket/Vest

Features many pockets including two expandable floating lens pockets that allow backpack waist straps to go behind, and have removable anti-theft pockets. The arms now zip up to form a summer vest, new padding to shoulders with anti-slip camera strap grips on both sides, two way zippers added for ventilation & crouching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. Comes with a large rear pocket, comfort mesh lining, under-arm vents and zipped side panels to allow easy movement. The jackets outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water & unwarranted stains with TPU lamination in more than 8033mm waterproofing. 5826g/m2/24hrs breathability.

Stealth Extreme Jacket/Vest **£229.99**
Stealth Extreme Smock NEW **£199.99**
Stealth Extreme Trousers NEW **£89.99**

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Hoya UV-Circular Polariser

A revolutionary hybrid design combining the effect of two different filters in one ring. This UV filter eliminates ultraviolet rays to remove haze from outdoor shots and the circular polarizer removes reflections and increases color saturation, without affecting the overall color balance. Fitted in a slim rotating 58mm ring, it will be invaluable to landscape and other photographers who need to avoid vignetting with wide angle lenses.

49mm **£28.99** 62mm **£36.99**
52mm **£30.99** 72mm **£44.99**
55mm **£31.99** 77mm **£49.99**
58mm **£33.99** 82mm **£69.99**

Visible Dust SL724 & Loupe

The bright LED of Arctic Butterfly® 724 makes locating dust an easier task. The DC rotary engine has been modified to deliver an RPM that generates the optimal centrifugal forces enabling speedy dust rejection while increasing the charge of the fibers. The loupe has 7x magnification and six super bright LEDs with vari-angled orientation to help locate even the smallest of dust particles.

SL724 & 7x Loupe **£99.95**



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DESIGNED BY YOU, BUILT BY CANON

- 18MP APS-C CMOS sensor
- ISO range up to 12800
- 19 cross-type AF points
- iFCL metering system
- Integrated Speedlite Transmitter
- 3" Clear View II LCD
- Magnesium alloy body with environmental protection
- 8fps shooting
- 100% Viewfinder
- Dual "DIGIC 4"
- Full HD movie

Understanding Your EOS 7D
11th August
or
9th September

Body Price
£1,219.00

7D + 18-135 IS
£1,468.99

7D + 15-85 IS
£1,679.99

For many more money saving offers, see our website when bought with the EOS 7D

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| SanDisk 4GB Ultra II CF Card £23.99* | Canon Speedlite 580EX II £384.99* |
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Kit includes Adobe Photoshop Elements 8.0, Canon 100EG Gadget Bag & Canon Cleaning Cloth

SRP £99.99

Our Price Only **£54.99!!**

Canon EOS 1000D

- 10.1 MP CMOS sensor
- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price **£319.99**

EOS 1000D + 18-55mm **£369.99**

1000D + 18-55 + 75-300 **£489.99**

Please visit www.ParkCameras.com for further money saving deals.

Canon EOS 500D

- 15.1 MP CMOS sensor
- 3.4fps up to 170 JPEGs
- 3.0" LCD with Live View
- Full HD (1080p) movies
- Compact & lightweight

Body Price **£519.99**

500D + 18-55mm IS **£589.99**

500D + 18-55 + 55-200 IS **£769.98**

Please visit www.ParkCameras.com for further money saving deals.

Canon EOS 50D

- 15.1 MP CMOS sensor
- 6.3 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price **£668.00**

EOS 50D + 17-85mm IS **£999.99**

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| IXUS 210 | £289.00 |
| IXUS 300 HS NEW | £319.00 |
| PowerShot SX120 IS | £159.00 |
| PowerShot SX1 IS | £419.00 |
| PowerShot SX210 IS | £269.00 |
| PowerShot SX20 IS | £329.00 |

Canon PowerShot S90

- High-sensitivity 10.0 MP
- 3.8x wide Optical Zoom
- Image Stabilisation
- 3.0" LCD

SRP £439.00

Only **£318.00**

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Canon PowerShot G11

- High-sensitivity 10.0 MP
- 5x wide Optical Zoom
- Image Stabilisation
- 2.8" vari-angle LCD

SRP £569.00

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| 24mm f/1.4 Mk II USM £1,368.99 | 400mm f/2.8 USM IS £6,664.00 | EF-S 18-200mm IS (Unboxed) £455.00 |
| 24mm f/2.8 £368.99 | 400mm f/4.0 DO L USM IS £5,649.99 | 24-70mm f/2.8L USM £999.99 |
| 28mm f/1.8 USM £384.99 | 400mm f/5.6L USM £1,119.00 | 24-105mm f/4.0L IS USM £899.99 |
| 28mm f/2.8 £174.99 | 500mm f/4.0L USM IS £5,599.99 | 24-105mm IS (White Box) £799.99 |
| 35mm f/1.4L USM £1,174.99 | 600mm f/4.0L USM IS £7,348.00 | 28-135mm f/3.5-5.6 USM IS £389.99 |
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| 50mm f/1.2 L USM £1,304.99 | TSE 17mm f/4.0L £1,969.00 | EF-S 55-250mm f/4-5.6 IS £179.99 |
| 50mm f/1.4 USM £316.99 | TSE 24mm f/2.8 II £1,839.99 | 70-200mm f/2.8L IS II USM £2,154.00 |
| 50mm f/1.8 II £98.99 | TSE 45mm f/2.8 £1,137.99 | 70-200mm f/2.8L USM £1,049.00 |
| 50mm f/2.5 Macro £244.99 | TSE 90mm f/2.8 £1,137.99 | 70-200mm f/4.0L IS USM £959.99 |
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| MP-E 65mm f/2.8 £867.99 | EF-S 15-85mm f/3.5-5.6 IS USM £639.00 | 70-300mm f/4.0-5.6 IS USM £449.99 |
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| 85mm f/1.8 USM £329.99 | 16-35mm f/2.8L II USM £1,199.99 | 70-300mm f/4.5-5.6 DO IS USM £1,155.00 |
| 100mm f/2 USM £394.99 | 17-40mm f/4.0L USM £690.00 | 75-300mm f/4.0-5.6 Mk III £119.99 |
| 100mm f/2.8 USM Macro £434.99 | EF-S 17-55mm f/2.8 IS USM £769.99 | 75-300mm f/4.0-5.6 USM III £242.99 |
| 100mm f/2.8L Macro IS USM £789.00 | EF-S 17-85mm f/4.0-5.6 IS USM £379.99 | 100-300mm f/4.5-5.6 USM £299.99 |
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Canon EOS 5D Mark II

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- Full HD Video capture
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- 3.9 fps continuous shooting
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5th August
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Body Price
£1,689.90

5D II + 24-105 IS
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EOS 550D

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- DIGIC 4
- ISO 100-6400, H:12800
- 3.7fps shooting
- Full HD movies
- 3.0" 3:2 Clear View LCD
- iFCL metering
- Quick Control screen
- Ext. Mic socket

Body SRP £799.99 LENS SOLD SEPARATELY

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13th August

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25th August 2010

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| BG-E7 (7D) £480.00 | Macroflash MR-14EX £489.99 | DCC-61 Leather Case (IXUS 85 IS) £9.99 |
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| WFT-E2 (EOS 1D II) £759.00 | Remotes | DCC-70 Leather Case (IXUS 800) £23.00 |
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Understanding Your Canon EOS 7D
Wednesday 11th August 2010



This course aims to explain how best to use your Canon EOS 7D, to navigate the comprehensive menu display and to give the photographer more confidence in exploring the wide range of manual controls available.

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- Records beautiful, high-definition (HD) movie clips
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| Nikon CF-DC1 Case (D3000) | £45.99 | Nikon CF-D200 Case (D300s) | £59.99* |
| Nikon SB-600 Speedlight | £234.99* | Nikon SB-900 Speedlight | £319.99* |

COMPACT D-SLR

Nikon D5000

A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound.

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Nikon EN-EL9a Battery £39.99

COMPACT D-SLR

Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

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D90 + 18-105mm VR £771.99
Nikon CF-D80 Semi Soft Case £46.99
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FULL FRAME D-SLR

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

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D700 + 105mm VR Micro £2,389.98
D700 + 14-24mm f/2.8 ED £3,099.98
Nikon EN-EL3e Battery £50.00

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Nikon D3x

The D3x redefines high resolution SLR photography, whether you shoot in the studio or out on location.

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- CS-CPL10/11/12 case for L11/L12 £2.50
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- CS-P04 case for P6000 £39.99
- CS-P05 case for P90 £24.99
- CF-DC1 semi soft case for D40 £46.99
- CF-DC2 semi soft case for D5000 £40.99
- CF-D200 semi soft case for D300 £65.99

NIKON CHARGERS

- MH-18a Quick Charger (EN-EL3a) £34.99
- MH-21 Quick Charger (EN-EL4) £172.99
- MH-23 Charger (EN-EL9) £46.99

NIKON GP-1 GPS UNIT

Global Positioning System (GPS) attaches to D90, D5000 or D3x cameras & records the exact location of the camera when a picture is taken
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NIKON SCANNERS

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NIKON GRIPS

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- Capture NX2 £144.99*

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- AF-D 35mm f/2.0 £255.00
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- AF-DC 105mm f/2.8D £799.00
- AF-D 135mm f/2.0 £969.99
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- AF-S 600mm f/4G ED VR £1,999.99
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- AF-S 18-55mm f/3.5-5.6G VR £80.00
- AF-S 18-105mm f/3.5-5.6G ED VR £1,775.00
- AF-S 18-200mm f/3.5-5.6G ED DX VR II £539.99
- AF-S 24-70mm f/2.8G ED VR £1,189.00
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- AF-S 24-120mm f/3.5-5.6G IF ED VR £549.99
- AF-S 55-200mm f/4-5.6G DX Black £189.99
- AF-S 55-200mm f/4-5.6G VR DX £189.99
- AF-S 70-200mm f/2.8 G IF VR ED II £1,627.99
- AF-S 70-300mm f/4.5-5.6G IF ED VR £401.99
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- AF-S 200-400mm f/4G IF-ED VR II £1,199.00
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- 14.6 million pixels
- Sensor shake system
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- 3.0" LCD with Live View

K-7 Body **£769.00**
K-7 + 18-55mm **£799.00**
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PENTAX K-x

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Advanced features & user-friendly functions ensure an outstanding level of photographic performance within a compact, lightweight body.

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- 4.7 fps
- 2.7" LCD Screen

K-x Black + 18-55mm **£399.99**
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Pentax Lenses

| | | | | | |
|--------------------------------|-----------|--------------------------------|-----------|------------------------------|---------|
| 14mm f/2.8 DA ED IF SMC | £539.00 | 200mm f/2.8 SMC DA* ED IF SMC | £799.00 | 55-300mm f/4.0-5.8 | £279.99 |
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| 35mm f/2.8 Macro Limited | £459.00 | 16-45mm f/4 ED AL SMC | £219.99 | | |
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Understanding
Your Lumix G1
28th July
or
15th September



Panasonic DMC-G1 + 14-45mm O.I.S

| | | | |
|------------|------|-----------|----|
| Megapixels | 12.1 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3 |
| Live View | ✓ | Card Type | SD |

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| | | | |
|------------|------|-----------|----|
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| | |
|------------|------|
| Megapixels | 10.0 |
| LCD Screen | 2.7" |
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| HD Video | ✓ |
| FPS | 3.5 |
| Card Type | SD |

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Panasonic DMC-G2



| | | | |
|------------|------|-----------|-----|
| Megapixels | 12.1 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3.2 |
| Live View | ✓ | Card Type | SD |

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| | |
|--------------|------|
| Megapixels | 10.1 |
| Optical Zoom | 18x |
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| HD Video | ✓ |
| I.S | ✓ |
| Card Type | SD |

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| | |
|--------------|------|
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| Optical Zoom | 12x |
| LCD Screen | 3.0" |
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SAVE £20
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Versapack 200AW Rucksack

A modern daypack offering equal space for your camera gear & personal items.

Our Price £59.99

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A high performance backpack with a large capacity & protection from the elements.

Our Price £89.95*

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| Pro Runner 300 AW | £129.99 |
| Pro Runner 350 AW | £189.99 |
| Pro Runner 450 AW | £209.99 |
| Pro Runner X350 AW | £289.99 |
| Pro Runner X450 AW | £349.99 |
| Versapack 200 AW | £59.99 |
| Pro Trekker 300 AW | £224.99 |
| Pro Trekker 400 AW | £269.99 |
| Pro Trekker 600 AW | £299.99 |
| Rolling CompuTrekker Plus AW Black | £219.99 |

| | |
|---------------|---------|
| Vertex 100 AW | £89.99 |
| Vertex 200 AW | £114.99 |
| Vertex 300 AW | £144.99 |
| Flipside 200 | £59.99 |
| Flipside 300 | £69.99 |

SLING PACK PACKS

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| Slingshot 100 AW | £49.00 |
| Slingshot 102 AW NEW | £64.99 |
| Slingshot 200 AW | £49.95 |
| Slingshot 202 AW NEW | £84.99 |
| Slingshot 300 AW | £69.95 |
| Slingshot 302 AW NEW | £94.99 |
| Classified Sling 180 AW | £111.99 |
| Fastpack 100 | £40.99 |
| Fastpack 200 | £46.99 |
| Fastpack 250 | £54.99 |
| Fastpack 350 | £61.99 |

COMPACT CASES

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| Apex 5 AW Black | £6.95 |
| Apex 10 AW | £14.99 |
| Apex 20 AW | £15.99 |
| Apex 30 AW | £16.99 |
| Apex 60 AW | £18.99 |
| Apex 100 AW | £21.99 |
| Apex 110 AW | £22.99 |
| Apex 120 AW | £27.99 |
| Apex 140 AW | £31.99 |

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| Impulse 130 | £34.99 |
| Magnum 200 | £119.99 |
| Magnum 400 Black | £149.99 |
| Magnum 650 Black | £189.99 |
| Stealth Reporter D100 AW | £59.99 |
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| Stealth Reporter D300 AW | £86.99 |
| Stealth Reporter D400 AW | £89.99 |
| Stealth Reporter D550 AW | £99.99 |
| Stealth Reporter D650 AW | £114.99 |
| Nova 140 AW | £24.99 |
| Nova 160 AW | £28.99 |
| Nova 170 AW | £32.99 |
| Nova 180 AW | £38.99 |
| Nova 190 AW | £49.99 |
| Nova 200 AW | £54.99 |
| Nova Micro AW | £12.99 |
| Nova Mini AW | £16.99 |
| Classified 140AW | £69.99 |
| Classified 160AW | £99.99 |

| | |
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| Classified 200AW | £99.99 |
| Classified 250AW | £108.99 |

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| TLZ Mini - Black | £14.99 |
| TLZ 1 - Black / Navy | £19.99 |
| TLZ 2 - Navy | £19.99 |
| Toploader Zoom 45 AW NEW | £27.99 |
| Toploader Zoom 50 AW NEW | £31.99 |
| Toploader Zoom 55 AW NEW | £35.99 |
| Top Loader Pro 65 AW | £76.99 |
| Top Loader Pro 75 AW | £101.99 |



With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit in is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.



SAVE £32
off SRP



Tamrac Adventure 74

Our Price £59.99

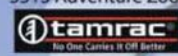
SRP £91.99

COMPACT CASES

| | |
|-----------------------------|------------|
| 5214 T14 - Black | £9.19 |
| 5415 Explorer 15 - Black | £9.19 |
| 3814 Neo Sleeves | from £9.99 |
| 3817 Neo Digital 17 - Black | £13.99 |

TOPLOADING BAGS

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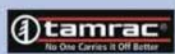
SAVE £63
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Tamrac Expedition 6x

Our Price £99.99

SRP £163.49



SAVE £58
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Tamrac Expedition 5x

Our Price £84.99

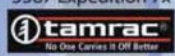
SRP £142.99

SHOULDER BAGS

| | |
|----------------------------|--------|
| 5534 Adventure Messenger 4 | £40.99 |
| 5564 Explorer 400 | £46.99 |

RUCKSACKS

| | |
|-------------------------|---------|
| 5546 Adventure 6 | £38.99 |
| 3385 Aero 85 | £64.99 |
| 5550 Adventure 10 | £99.99 |
| 767 Photo Trail - Black | £112.39 |
| 5587 Expedition 7x | £129.99 |



SAVE £15
off SRP



Tamrac Velocity 7x

Our Price £39.99

SRP £62.99



SAVE £20
off SRP



Kata DR-465 DPS Rucksack

Our Price £49.95

SRP £69.95

COMPACT CASES

| | |
|----------------------------|--------|
| KT A00D Snapshot D Flap | £6.95 |
| KT 020D Pixel D Loop Pouch | £6.95 |
| DP-403 Digital Pouch | £11.95 |
| DP-405 Digital Pouch | £12.95 |
| DP-413 Digital Pouch | £15.95 |

TOPLOADING BAGS

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| KT A16KB Macro KS | £19.99 |
| DH-421 Digital Holster | £24.95 |



SAVE £20
off SRP



Kata D-3N1-20 DPS

Our Price £89.95

SRP £109.95

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SHOULDER BAGS

| | |
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| DC-439 Digital Case | £39.95 |
| DC-441 Digital Case | £44.95 |
| EXO-12 GDC Small (4) | £59.95 |
| CS-17 Camera Satchel L | £149.95 |

RUCKSACKS

| | |
|--------------------|---------|
| R-103 GDC Rucksack | £144.99 |
| R-106 GDC Rucksack | £204.99 |
| R-104 GDC Rucksack | £219.99 |



SAVE £10
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Our Price £19.99

SRP £29.99



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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine



| Cartridge Code: | Originals: | Jet Tec Compatibles: | Suitable EPSON Printers: |
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| T001 Colour | £26.99 65ml | £3.99 70ml, 3 for £10.99 | Photo 1200 |
| T007 Black | £22.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 790, 870, 890, 895, 900, 915, 1290 |
| T008 Colour | £18.99 46ml | £4.99 50ml, 3 for £13.99 | Photo 790, 870, 890, 895, 915 |
| T009 Colour | £24.99 66ml | £4.99 70ml, 3 for £13.99 | Photo 900, 1270, 1290 |
| T026 Black | £19.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 810, 830, 830u, 925, 935 |
| T027 Colour | £22.99 46ml | £4.99 50ml, 3 for £13.99 | |
| T036 Black | £9.99 10ml | £3.99 13ml, 3 for £10.99 | C42, C44, C46 |
| T037 Colour | £11.99 25ml | £4.99 31ml, 3 for £13.99 | |
| T040 Black | £19.99 17ml | £3.99 20ml, 3 for £10.99 | C62, CX3200 |
| T041 Colour | £19.99 37ml | £4.99 46ml, 3 for £13.99 | |
| T050 Black | £19.99 15ml | £2.99 16ml, 3 for £7.99 | 440, 460, 660, Photo 700, 750, 1200 |
| T051 Black | £19.99 24ml | £2.99 26ml, 3 for £7.99 | 740, 760, 800, 850, 860, 1160 |
| T052 Colour | £19.99 35ml | £3.99 39ml, 3 for £10.99 | 440, 460, 660, 740, 760, 1160 |
| T053 Colour | £19.99 43ml | £3.99 48ml, 3 for £10.99 | Photo 700, 750 |
| T0331-336 Set of 7 | £102.99 | £29.99, 3 sets for £87.99 | Photo 950, 960 |
| T0331/2/3, each | £14.99 17ml | £4.99 21ml, 3 for £13.99 | |
| T0334/5/6, each | £14.99 17ml | £4.99 21ml, 3 for £13.99 | Photo 2100 |
| T0341-347 Set of 7 | £119.99 | Not Available. | |
| T0341/8, each | £14.99 17ml | Not Available. | |
| T0342/3/4, each | £17.99 17ml | Not Available. | |
| T0345/6/7, each | £17.99 17ml | Not Available. | |
| T0441-454 Set of 4 | £40.99 | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX4600, CX6600 |
| T0441 Black | £17.99 13ml | £4.99 21ml, 3 for £13.99 | R200, R220, R300, R320, R340 |
| T0452/3/4, each | £9.99 8ml | £3.99 21ml, 3 for £10.99 | RX500, RX600, RX620, RX640 |
| T0481-486 Set of 6 | £61.99 | £19.99, 3 sets for £56.99 | Photo R800, R1800 |
| T0481/2/3, each | £13.99 13ml | £3.99 21ml, 3 for £10.99 | |
| T0484/5/6, each | £13.99 13ml | £3.99 21ml, 3 for £10.99 | |
| T0540-549 Set of 8 | £102.99 | £35.99, 3 sets for £99.99 | Photo R2400 |
| T0540 Gloss | £7.99 13ml | £3.99 21ml, 3 for £13.99 | Photo R2400, R245, RX420, RX425, RX520, RX525 |
| T0541/2/3/4, each | £13.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0547/8/9, each | £13.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0551-554 Set of 4 | £29.99 | £14.99, 3 sets for £42.99 | |
| T0551 Black | £8.99 8ml | £4.99 21ml, 3 for £10.99 | |
| T0552/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | |
| T0591-599 Set of 8 | £94.99 | Check Website. | |
| T0591/2/3, each | £11.99 13ml | Check Website. | |
| T0594/5/6, each | £11.99 13ml | Check Website. | |
| T0597/8/9, each | £11.99 13ml | Check Website. | |
| T0611-614 Set of 4 | £29.99 | £14.99, 3 sets for £42.99 | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850 |
| T0611 Black | £8.99 8ml | £4.99 21ml, 3 for £13.99 | |
| T0612/3/4, each | £29.99 | £3.99 21ml, 3 for £10.99 | |
| T0711-714 Set of 4 | £29.99 | £14.99, 3 sets for £42.99 | S20, S21, SX100/105/110/115/200/205/210/215 |
| T0711 Black | £8.99 7.4ml | £4.99 13ml, 3 for £13.99 | SX400/405/415/515, D78/92/120, B40W, BX300 |
| T0712/3/4, each | £8.99 5.5ml | £3.99 13ml, 3 for £10.99 | DX4000/4400/5000/6000/7000/7400/8400/9400 |
| T0791-796 Set of 6 | £70.99 | Check Website. | Photo 1400 |
| T0791/2/3, each | £11.99 10ml | Check Website. | |
| T0794/5/6, each | £11.99 10ml | Check Website. | |
| T0801-806 Set of 6 | £45.99 | £19.99, 3 sets for £57.99 | Photo P50, R265, R285, R360 |
| T0801/2/3, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | RX560, RX585, RX685 |
| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | PX650, PX700/710W, PX800/810FW |
| T0870-879 Set of 8 | £76.99 | Check Website. | Photo R1900 |
| T0870 Gloss | £7.99 11.4ml | Check Website. | |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | |
| T0961-969 Set of 8 | £78.99 | Not Available. | Photo R2680 |
| T0961/2/3, each | £9.99 11.4ml | Not Available. | |
| T0964/5/6, each | £9.99 11.4ml | Not Available. | |
| T0967/8/9, each | £9.99 11.4ml | Not Available. | |
| T5591-6 Set of 6 | £61.99 | Not Available. | Photo RX700 |
| T5591/2/3, each | £11.99 13ml | Not Available. | |
| T5594/5/6, each | £11.99 13ml | Not Available. | |

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



| | |
|--|--------|
| EPSON Stylus Pro 3800, 3880 | |
| T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each | £44.99 |
| EPSON Stylus Pro 4000, 4000, 7600, 9600 | |
| T5431/5432/5433/5434/5435/5436/5437/5438 110ml each | £44.99 |
| T5441/5442/5443/5444/5445/5446/5447/5448 220ml each | £69.99 |
| EPSON Stylus Pro 4800, 4880: | |
| T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml | £44.99 |
| T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml | £69.99 |
| EPSON Stylus Pro 7800, 7880, 9800: | |
| T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml | £44.99 |
| T6031/6032/6033/6034/6035/6036/603C/6037/6128/6039 220ml | £69.99 |

Please call or check our website for further details



Canon Compatibles

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|-----------------------|--------|
| BC13e Black 26ml | £2.99 |
| BC13e CMY 15ml | £2.99 |
| BC16 B/C/M/Y 15ml | £2.99 |
| BC16 PC/PM/R/G 15ml | £2.99 |
| PG15 Black 29ml | £5.99 |
| CL18 Black 15ml | £4.99 |
| CL18 B/C/M/Y 15ml | £4.99 |
| PG1520 PC/PM/R/G 15ml | £5.99 |
| CL1521 B/C/M/Y/GY 9ml | £4.99 |
| BC110 Black (3 pack) | £4.99 |
| BC115 Black (2 pack) | £4.99 |
| BC115 Colour (2 pack) | £5.99 |
| BC124 Black 9ml | £1.99 |
| PG124 Colour 16ml | £2.99 |
| PG127 Black 12ml | £9.99 |
| PG50 Black 28ml | £12.99 |
| CL38 Colour 12ml | £12.99 |
| CL51 Colour 24ml | £14.99 |

Canon Originals

| | |
|-------------------------|--------|
| BC116 Colour (2 pack) | £21.99 |
| BC13e Black 26ml | £10.99 |
| BC13e CMY 15ml | £9.99 |
| BC16 B/C/M/Y 13ml | £9.99 |
| BC16 PC/PM/R/G 13ml | £9.99 |
| PG15 Black 29ml | £12.99 |
| CL18 B/C/M/Y 13ml | £11.99 |
| CL18 PC/PM/R/G 13ml | £11.99 |
| PG17 Black 25ml | £11.99 |
| PG19 Clear 191ml | £11.99 |
| PG19 P/B/M/B/C/M/Y 14ml | £10.99 |
| PG19 PC/PM/R/G/Y 14ml | £10.99 |
| PG520 Black 19ml | £9.99 |
| CL1521 B/C/M/Y/GY 9ml | £8.99 |
| PG37 Black 11ml | £12.99 |
| PG40 Black 16ml | £15.99 |
| PG50 Black 22ml | £22.99 |
| PG510 Black 9ml NEW | £11.99 |
| PG512 Black 9ml NEW | £11.99 |
| CL38 Colour 9ml | £16.99 |
| CL41 Colour 12ml | £19.99 |
| CL51 Colour 21ml | £26.99 |
| CL52 Photo 21ml | £19.99 |
| CL511 Colour 9ml NEW | £15.99 |
| CL513 Colour 13ml NEW | £19.99 |
| KP-361P Ink & Paper | £12.99 |
| KP-1081P Ink & Paper | £29.99 |

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| | |
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| Dell Compatibles | |
| Series 1 Black (T0529) | £11.99 |
| Series 1 Black (T0530) | £12.99 |
| Series 5 Black (M4640) | £11.99 |
| Series 5 Black (M4646) | £12.99 |

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HP Compatibles

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| No.21 Black 10ml | £7.99 |
| No.22 Black 21ml | £11.99 |
| No.27 Black 24ml | £9.99 |
| No.28 Colour 24ml | £12.99 |
| No.45 Black 45ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.58 Photo 24ml | £12.99 |
| No.78 Colour 45ml | £9.99 |
| No.88XL Black 58ml | £9.99 |
| No.88XL CMY 17ml | £8.99 |
| No.110 Colour 12ml | £10.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 24ml | £10.99 |
| No.338 Black 24ml | £10.99 |
| No.339 Black 24ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.363 Photo 21ml | £12.99 |
| No.363 Black 20ml | £6.99 |
| No.363 CMY/PC/PM 8ml | £4.99 |
| No.363 Set of 6 | £24.99 |

HP Originals

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| No.21 Black 5ml | £13.99 |
| No.22 Colour 5ml | £15.99 |
| No.38 P/B/M/B/GY 27ml | £26.99 |
| No.38 CMY/PC/PM 27ml | £26.99 |
| No.56 Black 19ml | £16.99 |
| No.57 Colour 17ml | £24.99 |
| No.58 Photo 17ml | £22.99 |
| No.59 Grey 17ml | £22.99 |
| No.100 Grey 15ml | £22.99 |
| No.110 Grey 15ml | £18.99 |
| No.300 Black 4ml | £11.99 |
| No.300 Colour 4ml | £13.99 |
| No.336 Black 5ml | £13.99 |
| No.337 Black 11ml | £17.99 |
| No.338 Black 11ml | £17.99 |
| No.339 Black 21ml | £24.99 |
| No.342 Colour 5ml | £15.99 |
| No.343 Colour 7ml | £18.99 |
| No.344 Colour 14ml | £26.99 |
| No.348 Photo 13ml | £22.99 |
| No.350 Black 4.5ml | £11.99 |
| No.350XL Black 25ml | £25.99 |
| No.351 Colour 3.5ml | £13.99 |
| No.351XL Colour 14ml | £27.99 |
| No.363 Black 6ml | £13.99 |
| No.363 CMY/PC/PM | £8.99 |
| No.363 Set of 6 | £39.99 |
| No.364 Black 6ml | £8.99 |
| No.364 P/B/C/M/Y 3ml | £7.99 |
| No.901 Black 4ml | £11.99 |
| No.901 Colour 9ml | £16.99 |

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Lexmark Compatibles

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| No.1 Colour | £10.99 |
| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £10.99 |
| No.17 Black | £9.99 |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Black | £11.99 |
| No.35 Colour | £12.99 |

Lexmark Originals

| | |
|--------------|--------|
| No.1 Colour | £16.99 |
| No.14 Black | £16.99 |
| No.15 Colour | £18.99 |
| No.17 Black | £13.99 |
| No.23 Black | £14.99 |
| No.24 Colour | £16.99 |
| No.27 Colour | £14.99 |
| No.28 Black | £13.99 |
| No.29 Colour | £14.99 |
| No.31 Photo | £15.99 |
| No.32 Black | £17.99 |
| No.33 Colour | £20.99 |
| No.35 Colour | £24.99 |
| No.36 Black | £16.99 |
| No.37 Colour | £18.99 |
| No.43 Colour | £22.99 |
| No.44 Black | £18.99 |

Many more in stock!

Brother Compatibles

| | |
|-----------------------|--------|
| LC900 Black | £3.99 |
| LC900 CMY | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 Black | £3.99 |
| LC970 CMY | £2.99 |
| LC970 Set of 4 | £11.99 |
| LC1000 Black | £3.99 |
| LC1000 CMY | £2.99 |
| LC1000 Set of 4 | £11.99 |
| LC980 / 1100 Black | £3.99 |
| LC980 / 1100 CMY | £2.99 |
| LC980 / 1100 Set of 4 | £11.99 |

Brother originals also in stock!

| | |
|-----------------------------------|--------|
| Kodak Original Ink / Paper | |
| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £9.99 |
| ESP Black & Colour Ink | £15.99 |
| PrinterDock Ink/Paper | £CALL |

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| Smooth Gloss 290g, 7x5, 100 sheets | £19.95 |
| Smooth Gloss 290g, A4, 25 +10 FREE | £9.95 |
| Smooth Gloss 290g, A4, 100 | £29.95 |
| Smooth Gloss 290g, A3, 25 sheets | £23.95 |
| Smooth Gloss 290g, A3+, 25 sheets | £25.95 |
| Smooth Pearl 290g, 6x4, 100 sheets | £14.95 |
| Smooth Pearl 290g, 7x5, 100 sheets | £19.95 |
| Smooth Pearl 290g, A4, 25 +10 FREE | £9.95 |
| Smooth Pearl 290g, A4, 100 | £29.95 |
| Smooth Pearl 290g, A3, 25 sheets | £23.95 |
| Smooth Pearl 290g, A3+, 25 sheets | £25.95 |
| Gold Fibre Silk 310g, A4, 20 sheets OFFER | £14.50 |
| Gold Fibre Silk 310g, A3, 50 sheets | £79.95 |
| Heavyweight Matt 200g, A4, 50 sheets | £9.95 |
| Heavyweight Matt 200g, A3+, 50 sheets | £27.95 |
| Smooth Fine Art 190g, A4, 10 sheets | £10.95 |
| Smooth Fine Art 190g, A3+, 10 sheets | £23.95 |
| Smooth High Gloss 225g, A4, 25 sheets | £14.95 |
| Smooth High Gloss 225g, A3+, 25 sheets | £29.95 |
| Smooth Lustre Duo 280g, A4, 25 sheets | £17.95 |
| Smooth Lustre Duo 280g, A3+, 25 sheets | £39.95 |

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| 4GB Sandisk, Standard | £11.99 |
| 4GB Sandisk, Ultra II | £14.99 |
| 4GB Kingston, Class 4 | £17.99 |
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| 1GB Transcend, 133X | £13.99 |
| 2GB Kingston, Standard | £12.99 |
| 2GB Inovl, 100X | £10.99 |
| 2GB Sandisk, Ultra II | £17.99 |
| 4GB Kingston, Standard | £14.99 |
| 4GB Inovl, 100X | £13.99 |
| 4GB Sandisk, Ultra II | £23.99 |
| 4GB Kingston, Standard | £20.99 |
| 8GB Inovl, 100X | £19.99 |
| 8GB Transcend, 133X | £24.99 |
| 8GB Sandisk, Ultra II | £42.99 |
| 16GB Kingston 133X | £42.99 |
| 16GB Inovl, 100X | £35.99 |
| 16GB Transcend, 133X | £47.99 |
| 16GB Sandisk, Ultra II | £67.99 |

| xD Picture Cards | |
|------------------|--------|
| 256MB Fuji | £9.99 |
| 1GB Olympus | £11.99 |
| 2GB Olympus | £15.99 |

| Memory Stick Pro Duo | |
|----------------------|--------|
| 2GB MS Pro Duo | £12.99 |
| 4GB MS Pro Duo | £19.99 |

| Smart Media | |
|---------------|--------|
| 128MB Samsung | £29.99 |

| USB Pen Drives | |
|----------------------------|--------|
| 2GB Kingston DataTraveler | £6.99 |
| 4GB Kingston DataTraveler | £9.99 |
| 8GB Kingston DataTraveler | £18.99 |
| 16GB Kingston DataTraveler | £32.99 |

| Memory Cases | |
|---|-------|
| A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure. | |
| Vanguard 3D 4 cards, with keychain | £2.99 |
| Kenro MCS 2 cards, 8 AA batteries | £6.99 |

| Battery Grips | |
|---|--|
| A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model. | |
| For Canon 30/40/50D: £99.99 | |
| +1x BP-511: £111.99 +2x BP-511: £223.99 | |
| For Canon 350/400D: £99.99 | |
| +1x NB-2L: £68.99 +2x NB-2L: £77.99 | |
| For Canon 450/500/1000D: £69.99 | |
| +1x LP-E5: £81.99 +2x LP-E5: £93.99 | |
| For Nikon D40/D60: £69.99 | |
| +1x EN-EL3: £71.99 +2x EN-EL3: £93.99 | |
| For Nikon D80/D90: £89.99 | |
| +1x EN-EL3: £104.99 +2x EN-EL3: £119.99 | |
| For Nikon D300/D700: £139.99 | |
| +1x EN-EL3: £154.99 +2x EN-EL3: £169.99 | |
| For Sony A200/A350: £69.99 | |
| +1x EN-EL3: £88.99 +2x EN-EL3: £107.99 | |

| Standard Rechargeables | |
|--|--------|
| High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4. | |
| AAA 1000mAh Energizer | £6.99 |
| AA 1300mAh Energizer | £1.99 |
| AA 2450mAh Energizer | £8.99 |
| AA 2650mAh Duracell | £7.99 |
| AA 2850mAh Ansmann | £13.99 |
| Charger +2500mAh Energizer | £9.99 |

| Universal Charger | |
|---|--------|
| The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. | £29.99 |

| Li-Ion Charger | |
|--|--------|
| A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. | £14.99 |

| Coin Cells, etc | |
|---|-------|
| A comprehensive range of specialist batteries - see our website for full range. | |
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| CRV5 Energizer Lithium (1) | £3.99 |
| 2CR3 Energizer Lithium (1) | £5.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

| Ultimate Lithium | |
|--|-------|
| Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world! | |
| AAA Ultimate Lithium (4) | £6.99 |
| AA Ultimate Lithium (4) | £6.99 |

| Bubble Spirit Levels | |
|--|-------|
| These simply mount onto the hot shoe of a DSLR camera. | |
| Twin Axis Normal Hotshoe | £7.99 |
| Twin Axis Spirit Hotshoe | £7.99 |
| Triple Axis Normal Hotshoe | £9.99 |
| Triple Axis Spirit Hotshoe | £9.99 |

| Seculine Digital Spirit Level | |
|--|--------|
| A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level. | £29.99 |

| Cleaning Kit | |
|---|-------|
| 4-in-1 lens cleaning kit, blow brush, lens solution, lint free tissues, and pack of cotton cleaning buds. | £3.99 |
| Small Hurricane Blower | £1.99 |
| Large Hurricane Blower | £3.99 |

| LensPen Original | |
|-------------------|-------|
| LensPen Original | £9.99 |
| LensPen Digiklear | £9.99 |

| Kenair | |
|---|--------|
| Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories. | |
| Kenair Master Kit | £13.99 |
| Kenair Spare Aerosol | £7.99 |

| Spudz | |
|------------------|-------|
| Spudz 6x6 inch | £4.99 |
| Spudz 10x10 inch | £6.99 |

BATTERIES

Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

| | |
|------------------------|--------|
| NB-1L for Canon | £9.99 |
| NB-2L/LH for Canon | £9.99 |
| NB-3L for Canon | £9.99 |
| NB-4L for Canon | £9.99 |
| NB-5L for Canon | £9.99 |
| NB-6L for Canon | £9.99 |
| NB-7L for Canon | £9.99 |
| BP-511 for Canon | £12.99 |
| LP-E5 for Canon | £9.99 |
| NP20 for Casio | £9.99 |
| NP40 for Casio | £9.99 |
| NP60 for Casio | £9.99 |
| NP40 for Fuji | £9.99 |
| NP45 for Fuji | £9.99 |
| NP50 for Fuji | £9.99 |
| NP60 for Fuji | £9.99 |
| NP70 for Fuji | £9.99 |
| NP80 for Fuji | £9.99 |
| NP95 for Fuji | £9.99 |
| NP120 for Fuji | £9.99 |
| NP140 for Fuji | £12.99 |
| NP150 for Fuji | £14.99 |
| NP200 for Minolta | £9.99 |
| NP400 for Minolta | £12.99 |
| EN-EL1 for Nikon | £9.99 |
| EN-EL2 for Nikon | £9.99 |
| EN-EL3/3A for Nikon | £9.99 |
| EN-EL3E for Nikon | £15.99 |
| EN-EL5 for Nikon | £9.99 |
| EN-EL7 for Nikon | £19.99 |
| EN-EL8 for Nikon | £9.99 |
| EN-EL9 for Nikon | £12.99 |
| EN-EL10 for Nikon | £9.99 |
| EN-EL11 for Nikon | £9.99 |
| EN-EL12 for Nikon | £9.99 |
| LI10B/12B for Olympus | £9.99 |
| LI40B/42B for Olympus | £9.99 |
| LI50B for Olympus | £9.99 |
| BLM-1 for Olympus | £12.99 |
| BSL-1 for Olympus | £12.99 |
| CGA-S005 for Panasonic | £9.99 |
| CGR-S006 for Panasonic | £9.99 |
| CGA-S007 for Panasonic | £9.99 |
| CGA-S008 for Panasonic | £9.99 |
| BCG10E for Panasonic | £19.99 |
| D-Li8 for Pentax | £9.99 |
| D-Li50 for Pentax | £12.99 |
| D-Li78 for Pentax | £9.99 |
| DB60 for Ricoh | £9.99 |
| DB70 for Ricoh | £9.99 |
| SLM-1137D for Samsung | £9.99 |
| SLM-1674 for Samsung | £12.99 |
| BD-1 for Sony | £19.99 |
| BG-1 for Sony | £19.99 |
| NP-FM500H for Sony | £19.99 |

| P-Type Filter System | |
|--|--|
| The P-Type square/rectangular filter system consists of three parts: | |
| 1) An adapter ring that screws onto the front of your lens | |
| 2) A filter holder clips onto the ring | |
| 3) One or more P-Type (64mm wide) filters | |

| P-Type Adapter Rings | |
|----------------------|-------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

| P-Type Holders | |
|---------------------|--------|
| Holder Standard | £5.99 |
| Holder Wide Angle | £9.99 |
| Hood Modular | £9.99 |
| Hood Bellows | £34.99 |
| A to P Type Adapter | £9.99 |

| P-Type Bellows Hood | |
|---|--------|
| A new design of Bellows Hood that slots into the front of a standard P-Type Holder. | £34.99 |

| P-Type Filter Wallet | |
|---|-------|
| A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters | £9.99 |

| P-Type Neutral Density Filter Kit | |
|--|--------|
| We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings | £45.99 |

| P-Type Neutral Density Filter Kit | |
|---|--|
| Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices. | |

| P-Type Neutral Density Filter Kit | |
|-----------------------------------|--------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-71II Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4-5.6 | £9.99 |
| ET-65B Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78BII Canon 28-135 IS | £9.99 |
| EW-78E Canon 18-55 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-85, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-55/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

| Screw-Fit Lens Hoods | |
|------------------------|--------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

| Lens Caps | |
|--|--|
| 30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm | |
| £3.99 each | |

| We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc | |
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| Spirit Levels | |
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| Bubble Spirit Levels | |
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| Seculine Digital Spirit Level | |
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| Cleaning Kit | |
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| Kenair | |
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| Spudz | |
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| Spudz | |
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SQUARE FILTERS

P-Type Filter System
The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (64mm wide) filters

| P-Type Adapter Rings | |
|----------------------|-------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

| P-Type Holders | |
|---------------------|--------|
| Holder Standard | £5.99 |
| Holder Wide Angle | £9.99 |
| Hood Modular | £9.99 |
| Hood Bellows | £34.99 |
| A to P Type Adapter | £9.99 |

| P-Type Bellows Hood | |
|---|--------|
| A new design of Bellows Hood that slots into the front of a standard P-Type Holder. | £34.99 |

| P-Type Filter Wallet | |
|---|-------|
| A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters | £9.99 |

| P-Type Neutral Density Filter Kit | |
|--|--------|
| We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings | £45.99 |

| P-Type Neutral Density Filter Kit | |
|---|--|
| Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices. | |

LENS HOODS & CAPS

| Bayonet-Fit Lens Hoods | |
|------------------------|--|
| | |

| Screw-Fit Lens Hoods | |
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| Lens Caps | |
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| | |

| We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc | |
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| Spirit Levels | |
|---------------|--|
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| Bubble Spirit Levels | |
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| Seculine Digital Spirit Level | |
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| Cleaning Kit | |
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| Kenair | |
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| Spudz | |
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| Spudz | |
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| Spudz | |
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SCREW-TYPE FILTERS

KOOD
Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

| UV / Haze Filters | |
|--|--------|
| Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy. | |
| 46mm UV / Haze | £5.99 |
| 52mm UV / Haze | £5.99 |
| 55mm UV / Haze | £5.99 |
| 58mm UV / Haze | £7.99 |
| 62mm UV / Haze | £8.99 |
| 67mm UV / Haze | £9.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

| Circular Polarising Filters | |
|--|--------|
| These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation. | |
| 46mm Circular Polarizing | £17.99 |
| 52mm Circular Polarizing | £17.99 |
| 55mm Circular Polarizing | £19.99 |
| 58mm Circular Polarizing | £21.99 |
| 62mm Circular Polarizing | £24.99 |
| 67mm Circular Polarizing | £27.99 |
| 72mm Circular Polarizing | £34.99 |
| 77mm Circular Polarizing | £39.99 |
| 82mm Circular Polarizing | £44.99 |
| 86mm Circular Polarizing | £49.99 |

| | | | |
|---------------|--------|----------------|--------|
| 52mm Skylight | £6.99 | 52mm ND4 / ND8 | £10.99 |
| 55mm Skylight | £7.99 | 55mm ND4 / ND8 | £12.99 |
| 58mm Skylight | £8.99 | 58mm ND4 / ND8 | £14.99 |
| 62mm Skylight | £9.99 | 62mm ND4 / ND8 | £16.99 |
| 67mm Skylight | £10.99 | 67mm ND4 / ND8 | £19.99 |
| 72mm Skylight | £12.99 | 72mm ND4 / ND8 | £24.99 |
| 77mm Skylight | £15.99 | 77mm ND4 / ND8 | £29.99 |
| 82mm Skylight | £19.99 | | |

More sizes in stock from 37 to 82mm



1D MKIV body

£3699



5D MKII body

£1689



EOS 7D body

£1215

Please mention
**Amateur
Photographer**
when making an
enquiry
Thank you

EOS DSLRS + KITS

| | |
|-------------------------|-------|
| 5D MKII + 24-105 | £2399 |
| 7D + 15-85 | £1799 |
| 7D + 18-135 | £1499 |
| 50D body | £689 |
| 50D + 17-85 F4/5.6 IS U | £989 |
| 50D + 18-200 F3.5/5.6 | £1099 |
| 550D body | £649 |
| 550D + 18-55 IS | £699 |
| 550D + 18-135 IS | £899 |
| 500D body | £529 |
| 500D + 18-55 IS | £599 |

POWERSHOT CAMERAS

| | | | |
|-----------------------------|-------|-----|------|
| G11 | £449 | S90 | £369 |
| EF-S NON FULL FRAME LENSES | | | |
| 10-22 F3.5/4.5 USM | £699 | | |
| 15-85 F3.5/5.6 IS U no box | £599 | | |
| 17-55 F2.8 IS USM | £869 | | |
| 17-85 F4/5.6 IS USM unboxed | £299 | | |
| 18-55 F3.5/5.6 IS unboxed | £147 | | |
| 18-135 F3.5/5.6 IS U no box | £329 | | |
| 18-200 F3.5/5.6 unboxed | £399 | | |
| 55-250 F4/5.6 IS | £199 | | |
| 60 F2.8 Macro USM | £347 | | |
| EF LENSES | | | |
| 14 F2.8 L USM MKII | £1999 | | |
| 15 F2.8 Fisheye | £639 | | |
| 16-35 F2.8 MKII L USM | £1177 | | |
| 17 F4 TSE L | £2039 | | |
| 17-40 F4 USM L | £617 | | |
| 20 F2.8 USM | £439 | | |
| 24 F1.4 L II USM | £1399 | | |
| 24 F2.8 | £409 | | |
| 24 F3.5 L TSE MKII | £1849 | | |
| 24-70 F2.8 L USM | £1047 | | |
| 24-105 F4 L IS USM unboxed | £849 | | |
| 28 F1.8 USM | £419 | | |

| | | | |
|---------------------------|-------|------------------------------|-------------|
| 28 F2.8 | £189 | 200 F2.8 II L USM | £699 |
| 28-135 F3.5/5.6 IS USM | £399 | 300 F2.8 L IS USM | £3979 |
| 28-300 F3.5/5.6 IS L U | £2399 | 300 F4 L IS USM | £1199 |
| 35 F1.4 L U | £1199 | 400 F2.8 IS L USM | £6899 |
| 45 F2.8 TSE | £1299 | 400 F4 DO IS L USM | £5699 |
| 50 F1.2 L USM | £1329 | 400 F5.6 L USM | £1179 |
| 50 F1.4 U | £339 | 500 F4 IS L USM | £5799 |
| 50 F2.5 Macro | £259 | 600 f4 IS L USM | £7599 |
| 55-200 F4.5/5.6 II USM | £139 | Ext tube 12.579 | Ext tube 25 |
| 65 MPE F2.8 | £899 | 1.4x or 2x converter II each | £299 |
| 70-200 F2.8 IS U LI | £2139 | FLASH & ACCESSORIES | |
| 70-200 F2.8 non IS L USM | £1099 | Angle finder C | £179 |
| 70-200 F4 L IS USM | £979 | Compact batt pack CP-E4 | £127 |
| 70-200 F4 L USM | £525 | BGE2N Grip (20/30/40D) | £149 |
| 70-300 F4.5/5.6 DO IS U | £1149 | BG-E8 Grip (550D) | £159 |
| 70-300 F4.5/5.6 IS USM | £469 | BG-E6 Grip (5D MKII) | £210 |
| 85 F1.2 L II | £1849 | BG-E7 grip (7D) | £149 |
| 85 F1.8 USM | £329 | MR 14EX | £499 |
| 100 F2.8 IS L U macro | £757 | MT-24 | £779 |
| 100 F2.8 Macro USM | £459 | 430 EX II | £229 |
| 100 F2 USM | £399 | 580 EX II | £389 |
| 100-400 F4.5/5.6 IS L USM | £1297 | Off camera shoe cord OC-E3 | £59 |
| 135 F2 L USM | £949 | LC5 wireless set | £369 |
| 180 F3.5 L USM Macro | £1349 | STE2 Transmitter | £199 |
| | | TC-80N3 | £109 |



580EXII Flash

£389



STE2 Transmitter

£199



100-400mm f4.5/5.6 IS L

£1297



70-200mm f2.8 L U

£1099



24-105mm f4 L no box

£849



100mm f2.8 IS L U macro

£757



D3X body

£4777



D3S body

£3549



D700 body

£1797



D300s body

£1139

DIGITAL SLR + KITS

| | |
|-------------------------|-------|
| D3X body | £4777 |
| D3S body | £3549 |
| D90 body | £629 |
| D90 + 18-105 F3.5/5.6 G | £779 |
| D5000 body | £459 |
| D5000 + 18-55 VR | £529 |
| D3000 body | £315 |
| D3000 + 18-55 VR | £349 |

DIGITAL ONLY LENSES

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| 10.5 F2.8 DX | £539 |
| 10-24 F3.5/4.5 G AFS DX | £615 |
| 12-24 F4 DX | £829 |
| 16-85 F3.5/5.6 AFS VR DX | £825 |
| 17-55 F2.8 DX | £1077 |
| 18-55 F3.5/5.6 VR DX no box | £129 |
| 18-105 F3.5-5.6G ED VR no box | £179 |
| 18-200 F3.5/5.6 VR DX II | £549 |
| 55-200 F4/5.6 VR DX | £219 |
| LENSES | |
| 14 F2.8 AFD | £1249 |
| 14-24 F2.8 G ED AFS | £1229 |
| 16 F2.8 AFD Fisheye | £619 |
| 16-35 F4 AFS VR | £877 |
| 17-35 F2.8 D AFS | £1499 |
| 20 F2.8 AFD | £459 |
| 24 F3.5 D PCE | £1399 |
| 24 F2.8 AFD | £357 |
| 24-70 F2.8 G ED AFS | £1177 |
| 24-85 F2.8/4 | £559 |

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| 24-120 AF-S VR G | £549 |
| 28 F2.8 AFD | £249 |
| 35 F1.8 G | £189 |
| 35 F2.8 AFD | £269 |
| 45 F2.8 D PCE | £1399 |
| 50 F1.4 AFD | £297 |
| 50 F1.8 AFD | £109 |
| 60 F2.8 AFS | £409 |
| 70-200 F2.8 VR II | £1629 |
| 70-300 F4.5/5.6 VR | £397 |
| 80-400 F4.5/5.6 VR AFD | £1149 |
| 85 F1.4 AFD | £879 |
| 85 F1.8 AFD | £307 |
| 85 F2.8 D PCE | £1399 |
| 85 F3.5 G VR | £429 |
| 105 F2.8 VR macro | £597 |
| 200 F2.8 G VR | £3199 |
| 200-400 F4 VR | £4499 |
| 300 F2.8 AFS G VR II | £4199 |
| 300 F2.8 AFS VR | £3639 |
| 300 F4 AFS | £999 |

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| 400 F2.8 AFS VR | £6249 |
| 500 F4 AFS VR | £5677 |
| 600 F4 AFS VR | £6766 |
| TC14EII converter | £319 |
| TC17EII converter | £319 |
| TC20EIII | £399 |
| TC20EII converter | £247 |
| FLASH & ACCESSORIES | |
| MBD10 Grip (D300/D700) | £199 |
| MBD80 grip (D80/D90) | £119 |
| MBD200 grip (D200) | £159 |
| DR-5/DR-6 angle finder each | £229 |
| SBR200 wireless rem S/Lite | £199 |
| SBR1 ringflash/command | £410 |
| SB-600 | £239 |
| SC-28 | £269 |
| SC-29 | £77 |
| SU-800 flash slave | £349 |
| MC36 | £129 |
| MC30 | £66 |
| EN-EL3E | £116 |
| EN-EL4A | £139 |
| NX Capture 2 | £139 |



14-24mm f2.8 G ED AFS

£1229



16-35mm F4 AFS VR

£877



24-70mm F2.8 AFS G ED

£1177



70-200mm F2.8 VR II

£1629



200-400mm f4 VR

£4499



300mm f2.8 AFS VR

£3639



8-16mm

14.5/5.6 DC

HSM **£639.99**



50-500mm F4/6.3

EX DGCAF

£749.99



70-300mm f4/5.6

DG OS

£799.99



85mm f1.4

EX DG

£799.99



120-300mm f2.8

EX DGCAF/NAF

£1789.99



300mm f2.8 EX DG

CAF/NAF

£2177.99

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| Many stocked in Pentax & Sony fits - price may vary according to fit | |
| 4.5 F2.8 EX DC | £599.99 |
| 8 F3.5 DG EX CAF/NAF | £649.99 |
| 8-16 F4.5/5.6 DC HSM | £639.99 |
| 10 F2.8 EX DC | £499.99 |
| 10-20 F3.5 EX DC HSM | £449.99 |
| 10-20 F4.5/5.6 EX DC CAF/NAF | £399.99 |
| 12-24 F4.5/5.6 EX DG | £679.99 |
| 15 F2.8 EX DG Sony | £449.99 |
| 17-50 F2.8 EX DC OS HSM | £649.99 |
| 17-70 F2.8/4.5 DC OS | £329.99 |
| 17-70 F2.8/4.5 DC | £279.99 |
| 18-50 F2.8 EX DC Mac | £319.99 |
| 18-50 F2.8/4.5 OS | £199.99 |

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| 18-125 F3.8/5.6 OS DC | £269.99 |
| 18-200 F3.5/6.3 DC OS | £289.99 |
| 18-250 F3.5/6.3 DC OS | £399.99 |
| 24-70 F2.8 EX IF DG HSM | £649.99 |
| 24-70 F2.8 EX DG | £449.99 |
| 30 F1.4 EX DC HSM | £399.99 |
| 50 F1.4 EX DG | £379.99 |
| 50 F2.8 EX DG macro | £244.99 |
| 50-150 F2.8 EX DC II | £569.99 |
| 50-200 DC OS HSMCAF/NAF | £149.99 |
| 50-500 F4/5.6 OS HSM | £1189.99 |
| 50-500 F4/6.3 EX DG CAF | £749.99 |
| 70 F2.8 EX DG macro | £389.99 |
| 70-200 F2.8 EX DG OS | £1299.99 |
| 70-200 F2.8 DG macro II | £699.99 |

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| 70-300 F4/5.6 DG OS | £275.99 |
| 70-300 F4.5/5.6 APO DG mac | £189.99 |
| 70-300 F4.5/5.6 DG Mac NAF | £99.99 |
| 85 F1.4 EX DG | £799.99 |
| 105 F2.8 EX DG macro | £389.99 |
| 120-300 F2.8 EX DG CAF/NAF | £1789.99 |
| 120-400 F4.5/5.6 APO OS | £639.99 |
| 150 F2.8 EX DG macro | £579.99 |
| 150-500 F5.6/3 DG OS | £749.99 |
| 300 F2.8 EX DG CAF/NAF | £2177.99 |
| 300-800 F5.6 EX DG | £5999.99 |
| 500 F4.5 EX DG | £3777.99 |
| 1.4x EX DG | £219.99 |
| 2x EX DG | £239.99 |
| EM-140 DG macro flash | £329.99 |

| SIZE | UV | Circ Pol |
|-------|------|----------|
| 46mm | £17 | £38 |
| 52mm | £17 | £40 |
| 55mm | £20 | £49 |
| 58mm | £30 | £50 |
| 62mm | £35 | £55 |
| 67mm | £40 | £63 |
| 72mm | £49 | £95 |
| 77mm | £50 | £99 |
| 82mm | £49 | £123 |
| 86mm | £99 | £132 |
| 95mm | £85 | £125 |
| 105mm | £119 | £165 |

| UV/Sky | Pro1 D | Circ Pol | Pro1 D |
|--------|--------|----------|----------|
| UV | UV | UV | Circ Pol |
| 49mm | £14 | £36 | £68 |
| 52mm | £16 | £37 | £70 |
| 55mm | £17 | £38 | £70 |
| 58mm | £19 | £38 | £70 |
| 62mm | £24 | £44 | £85 |
| 67mm | £30 | £49 | £94 |
| 72mm | £39 | £55 | £114 |
| 77mm | £47 | £59 | £132 |
| 82mm | £66 | £69 | £149 |
| 86mm | £85 | £85 | £160 |
| 95mm | £85 | £85 | £160 |

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| ALL DIGITAL | AE Prism Early | £149 |
| CANON | CDS Chimney | £99 |
| 10 MkIII body | ME Prism Finder | £129 |
| 10S MkIII b/o box | Metz SCA 386 | £249 |
| 70 body | Rapid Focus Lever | £129 |
| 10 MkIII body | 30 + FLA 200 | £999 |
| 50 body box | G2 black + 28 + 90 | £999 |
| 50D body box | with case + TLA200 | £799 |
| 30D body box | 21 F2.8 + VF chr box | £399 |
| 40D body | 90 F2.8 G | £199 |
| 30D body box | BRONICA GS 6x7 | £279 |
| 400D body | GS-1 Body Boxed | £179 |
| 1000D body | 100 F3.5 PG | £149 |
| 20D body box | 150 F4 PG M | £199 |
| 350D body | 250 F5.6 PG M | £199 |
| 300D body | G18 Ext Tube Box | £99 |
| BG-E1, £49 BG-E2 | G38 Ext Tube Box | £99 |
| BG-E2N | 220 RFH (6x7) | £49 |
| BG-E3 | Pro shade inc 82mm | £49 |
| BG-E3 body | Polaroid Back | £99 |
| BG-E3 body | Lensed Grip | £99 |
| WFT-E4 box | AE Prism Finder | £129 |
| G11 compact M-box | AE Rotary Prism | £299 |
| G10 compact | CANON AF | £299 |
| FUJI | EOS 1N HS body | £149 |
| S2 body | EOS 1N HS body | £99 |
| MINOLTA/SONY | EOS 3 1/16 body ea | £99 |
| Sony N50 (A100) b/o | EOS 5 body | £39 |
| Sony 18-70 F3.5/5.6 | EOS 33 body | £49 |
| 16-80 F3.5/4.5 ZA | EOS 300 or 300V body | £39 |
| HLF56AM flash | EOS 600 or 500 body | £39 |
| NIKON | EOS 500N or 50E body | £39 |
| D33 body | 17 F4 L TSE mini | £179 |
| D3 body M | 17-40 F4 L box | £549 |
| D300 body M-box | 17-85 F4.5/5.6 EFS | £239 |
| D90 body | 18-55 F3.5/5.6 IS | £99 |
| D200 body | 18-55 F3.5/5.6 | £79 |
| D80 body box | 18-135 F3.5/5.6 EFS | £229 |
| D5000 body | 20-35 F4.5/5.6 USM | £249 |
| D70s body | 22-55 F4.5/5.6 | £79 |
| D70 body | 28-80 F4.5/5.6 | £69 |
| D50 body | 28-80 F4.5/5.6 | £69 |
| MBD-100 (D100) | 28-105 3.5/4.5 U | £169 |
| MBD-200 | 28-135 F3.5/5.6 U | £199 |
| GH-6 AC adapter | 28-200 F3.5/5.6 U | £199 |
| EP-1 box | 50 F2.5 mac M-box | £189 |
| OLYMPUS | 55-200 F4.5/5.6 U | £69 |
| Pen E-P1 + 17 F2.8 | 60 F2.8 EFS | £279 |
| E-P2 + 25 F1.8 M | 70-200 F2.8 IS U | £199 |
| E1 body box | 70-200 F2.8 U | £799 |
| E500 + 14-45 | 70-200 F4 U L | £469 |
| 14-54 F2.8/4.5 | 70-300 F4.5/5.6 DO | £999 |
| 35 F3.5 macro | 70-300 F4.5/5.6 IS | £399 |
| 40-150 F3.5/4.5 | 75-300 F4.5/5.6 IS U | £229 |
| 25mm ext tube | 80-200 F4.5/5.6 II | £69 |
| FL14 flash (Pen) | 100 F2.8 U mac | £269 |
| FL36 flash | 100 F2.8 U L IS | £329 |
| HLDS box | 300 F4 IS L U | £999 |
| HLDS + batt + charg | 400 F5.6 U L | £999 |
| Sigma 55-200 DC | 400 F2.8 L IS U | £2999 |
| PANASONIC | 400 F2.8 L IS U M-45 | £499 |
| 40-150 F3.5/5.6 | 600 F2.8 L non IS | £189 |
| 45-200 F3.5/5.6 M | damage see web | £2299 |
| PENTAX | 2x extender MKI | £179 |
| K7D body M-box | Tipod mint AB/BW ea | £39 |
| 1st DS body box | BP-50 | £69 |
| DBG1 grip | PB-E1 | £49 |
| LARGE FORMAT | PB-E2 fits EOS1N/3 | £99 |
| Cambo SC Monorail 5x4 | Angle finder C | £129 |
| (with standard rail) | SIGMA C | £129 |
| Polaroid 5451 Body | 17-35 F2.8/4 EX DG | £229 |
| Polaroid 5451 Back | 17-70 F2.8/4 DC OS | £269 |
| Polaroid 5451 Back | 17-70 F2.8/4.5 DC | £199 |
| BRONICA ETRS 645 | 20 F1.8 EX DG | £299 |
| ETRS comp M-box | 30 F1.4 EX DG | £329 |
| ETRS comp | 50 F2.8 EX DG mac | £189 |
| 40 F4 PE | 50-150 APO DC | £299 |
| 40 F4 E | 50-500 F4/5.6 DC | £849 |
| 45-90 F4.5/5.6 PE | 170-500 F5.6/3 | £429 |
| 50 F2.8 E | 2x conv EX DG | £169 |
| 50 F2.8 PE | 2x conv EX | £119 |
| 75 F2.8 PE | OTHER CAF | £119 |
| 100-220 F4.8 M | TAM 55-200 Dill | £60 |
| 150 F3.5 E | TAM 200-400 F5.6 | £279 |
| 150 F3.5 PE M-Box | Teleplus 2x MC7 DG | £79 |
| 200 F4.5 E | Teleplus 2x MC7 | £69 |
| 200 F4.5 PE M | CANON FLASH | £299 |
| E14 extension tube | 300EZ | £299 |
| 2x extender | 420EX | £119 |
| All 120 RFH | 540EZ | £79 |
| Polaroid Back | 580EZ | £59 |
| AEIII Prism | UP-E2 | £59 |
| AEIII Prism | WFT-E3 box | £449 |
| WLF Boxed | CANON FD | £119 |
| Plain Prism E | FIN + AE Prism + Power | £349 |
| Speed Grip | Winder FN | £349 |
| Metz SCA 386 | A1 body | £199 |
| BRONICA SQ 6x6 | T90 Body Boxed | £99 |
| SQAI comp M | T70 Body | £49 |
| SQAI comp inc 80 | AE-1 Program CHR | £69 |
| SQB comp inc 80 | 17 F4 | £279 |
| SQA body | 50 F3.5 Macro | £149 |
| SQ Body Boxed | 50 F3.5 Mac + Tube | £149 |
| 50 F3.5 PS | 100 F2.8 | £149 |
| 50 F3.5 S | 100 F4 Macro | £199 |
| 65 F4 PS Boxed | 100-100-300 F5.6 | £39 |
| 65 F4 PS | 200 F2.8 | £149 |
| 115 F4 PS Mac (1/4) | 300 F4 hoody filter | £179 |
| 30 F4 PS M | Life Size adapt FTS | £29 |
| 150 F3.5 S | 50mm F3.5 Macro | £29 |
| 150 F3.5 S | 1.4x A Extender | £99 |
| 150 F4 PS M-Box | 2x A Extender | £99 |
| 200 F4.5 S | 2x B Extender | £69 |
| Auto Mac Bellows | Angle Finder B | £69 |
| Extension Tube S18 | Auto Bellows Boxed | £79 |
| 120 SQAI Back | Slide Dupli 35/52R | £49 |
| 120 SQAI Back | MA drive | £49 |
| 120 RFH (645) | Powerwinder FN | £79 |
| 220 SQ Back | AE Motorfinder FN | £49 |
| Polaroid back | Battery pack FN | £149 |
| Plain Prism S Boxed | Action finder F1N | £99 |
| 45 Degree Prism | | £99 |

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| CONTAX SLR | Hood | £20 |
| AX body | MAMIYA 7 RF 6x7 | £799 |
| CONTAX RF | 711 body b/w | £799 |
| G2 black inc 28 + 45 | 7 body | £499 |
| + 30 + FLA 200 | 50 F4.5/5.6 VR | £169 |
| G2 black + 28 + 90 | 50 F4.5 VF | £499 |
| with case + TLA200 | 65 F4 M | £579 |
| 21 F2.8 + VF chr box | 80 F4 box | £499 |
| 90 F2.8 G | 150 F4.5 L M | £399 |
| FUJI MED FORMAT | 150/210 VF | £149 |
| 250 F5.6 GX680 | Polarising filter | £110 |
| GX617 + 90 F5.6 | Panoramic kit | £49 |
| Focus scorn GX617 | MAMIYA RB 6x7 | £499 |
| GW690 MKIII | RB Pro SD + 90 F3.5 KL | £499 |
| HASSELBLAD XPAN | + RFH | £599 |
| Xpan 1 body | Pro SD body box | £299 |
| 90 F4 lovely | Pro S body | £179 |
| HASSELBLAD 6x6 | Prism early | £99 |
| 503CX b/w body | 37 F4.5 fisheye | £299 |
| 503CX chr + 80 CF | 90 F3.5 KL lovely | £279 |
| + A12 chr or blk | 150 F4 mint box | £199 |
| 503CX chr + 80 CF | 180 F4.5 KL mint | £299 |
| + A12 + prism | 180 F4.5 KL | £249 |
| 503CX + 80 CF F2.8 | 180 F4.5 C | £149 |
| + A12 chrome | Ext tube 1 or 2 each | £69 |
| 503CX body | Ext tube 45 mint box | £99 |
| 500CM + 80T + A12 | Teleplus 2x conv | £69 |
| PM90 prism | MAMIYA RZ 6x7 | £499 |
| 45' prism late | RZ Pro D + 110 | £999 |
| 45' prism early | + RFH M | £999 |
| Chimney | RZ67 Pro II inc 110 | £999 |
| WLF early | + RFH | £699 |
| A12 late chr/blk | RZ Pro D body | £799 |
| A24 chr/blk latest | RZ Pro I body | £349 |
| A24 chr late | RZ Pro body | £199 |
| Polaroid Back 100 | 50 F4.5 | £249 |
| 50 F4 CF FLE | 250 F4.5 | £199 |
| 50 F4 CF | No 1 ext tube | £99 |
| 135 F5.6 CF + macro | AE prism early | £149 |
| bellows | FE701 prism AE | £299 |
| 150 F4 CF | 120 backs | £39 |
| 150 F4 CF | L Grip | £79 |
| 150 F4 chrome | MINOLTA AF | £299 |
| 250 F5.6 T | Dynax 9 body | £299 |
| Early macro bellows | Dyn 7 B/O M-Box | £199 |
| Teleplus 2x conv | Dynax 7 Body | £149 |
| LEICA M/COMPACT | Dynax 800SI body | £399 |
| M7 body b/w | Dynax 700SI body | £399 |
| CL body | Dyn 600SI QD body | £79 |
| 28 F2.8 blk | Dynax 5 body | £69 |
| 28 F2.8 blk | Dynax 600SI body | £69 |
| CF Flash | Dynax 500SI body | £399 |
| CF-20 Flash | Dynax 300SI Body | £299 |
| Minilux Zoom | 18-70 F3.5/5.6 | £69 |
| LEICA SLR | 24-105 F3.5/4.5 | £169 |
| R8 body b/w | 28-80 F3.5/5.6 AF | £39 |
| R8 body blk | 28-80 F3.5/5.6 AF D | £39 |
| R4 body chr | 28-80 F4.5/5.6 AF | £39 |
| Leicaflash early | 28-85 F3.5/4.5 | £39 |
| 15 F3.5 | 35-80 F4.5/5.6 | £29 |
| 35-70 F3.5 box | 50 F2.8 Macro 1:1 | £179 |
| MAMIYA 645 | 75-300 F3.5/5.6 | £399 |
| 645 Pro TL inc 80 F2.8 N | 100 F2.8 mac box | £349 |
| + FE401 Prism + Pro | 100-300 F4.5/5.6 | £149 |
| Winder | 100-300 F4.5/5.6 | £219 |
| 645 Pro TL + 80 F2.8 N | Vc7 box | £89 |
| + WLF + 120 RFH | VC600 | £39 |
| 645 Pro SV Kit inc 80 | SIGMA MIN AF | £399 |
| F2.8 N + SV Prism + 120 | 50-500 F4.5/6.3 DG | £599 |
| RFH + Winder Box | 400 F5.6 | £99 |
| 645 Pro TL Body | 1.4x EX DG box | £169 |
| 645 Pro Body | 1.4x or 2x EX each | £129 |
| 645 Super Body | Kenko ext tubes DG | £99 |
| 24 F4 M-Box | Kenko Pro 300 DG | £119 |
| 35 F3.5 N M-Box | TAM 18-250 XR D | £249 |
| 45 F2.8 N M-Box | TAM 90 F2.8 D | £269 |
| 50 F4 Shift M-Box | MINOLTA MD | £299 |
| 50 F4 Shift | X-700 body | £69 |
| 55 F2.8 N | SRT303 chr | £49 |
| 55-110 F4.5 N (tiny | X-700 Body Chr | £49 |
| optical blemish) | 28 F2.8 MD | £29 |
| 70 F2.8 C leaf | 28 F3.5 MC | £29 |
| 80 F1.9 C | 28 F3.5 MD | £29 |
| 80 F2.8 N | 28-70 F3.8/4.8 MD | £49 |
| 105-210 F4.5 ULD C | 35 F1.8 MC | £79 |
| 110 F2.8 N | 35-70 F3.5 MD | £49 |
| 150 F2.8 A | 35-105 F3.5/4.5 MD | £29 |
| 150 F3.5 C | 50 F1.4 MD | £69 |
| 35 F3.5 N M-Box | 50 F1.7 MD | £29 |
| 210 F4 M | 100-200 F4 MD | £89 |
| 300 F5.6 N ULD-C | 135 F2.8 MC | £29 |
| Mint + Box | 135 F3.5 MC | £20 |
| Ext Tube 1.2, 3S ea | 135 F3.5 QD | £29 |
| Teleplus/Viv 2x conv | 200 F4 MD | £69 |
| FE401 AE Prism M | INDIE MD FIT LENSES | £299 |
| AE Prism Box (Super) | Karl Zeiss 24 F2.8 | £39 |
| Plain Prism | TOK 35-135 F4.5/6.3 | £39 |
| Waist Level Finder | TOK 2x 7 ele conv | £19 |
| Polaroid Back HP4014S | Polaroid 2x mac conv | £29 |
| 120 Insert | NIKON AF | £499 |
| HA401 120 RFH Box | F5 body M-box | £449 |
| 120 Back | F5 body | £199 |
| 136 Back | 100 + MB-1 | £199 |
| Cable Rel Ad RC402 | F100 b/o TO CLEAR | £149 |
| 645 Super Conn N | F4 body scruffy | £149 |
| Angle Finder | F90X body | £99 |
| Winder | F90X + MB-10 | £99 |
| Cable Release A Box | F80s blk body M | £89 |
| Film Crank AC401 | F80 body silver | £79 |
| MAMIYA TLR 6x6 | F801 or F801s body | £39 |
| C330 F Body + WLF | F65/F55/F50 body | £39 |
| C330 S Body + WLF | 17-35 F2.8 AFS service | £349 |
| 65mm F3.5 | 18-55 F3.5/5.6 AFS | £79 |
| 80mm F2.8 S Late | 18-70 F3.5/4.5 | £169 |
| 80mm F2.8 Late | 18-105 F3.5/5.6 VR | £179 |
| 105mm F3.5 Early | 18-200 F3.5/5.6 VR | £369 |
| 180mm F4.5 | 24 F2.8 AFD | £299 |
| Porolux | 24-50 F3.5 AF | £39 |
| Plain Prism | 24-85 F2.8/4 AFD | £399 |

VR. £269
 400 F6.3 £449
 Auto ext tube 14.25 ea £39
 Manual ext tube 7 £24
 14, or 25 ea £24
 Auto Variable ext tube 65-116 £99
PENTAX 35mm AF
 MZS body £299
 Z1P body £149
 MZ5 or MZ5N body £79
 MZ50 body £399
 16-50 F2.8 mint box £59
 17-70 F4 £299
 18-55 F3.5/5.6 £249
 28-70 F2.8 FA AL £499
 43 1.9 box £399
 50-200 F4.5/5.6 WR M £399
 50-200 F4.5/5.6 M £399
 55-300 F4.5/5.6 D AL £149
 TOK 20-35 F2.8 ATX1E £99
SIGMA PKAF
 17-35 F2.8 EX DG £199
 30 F1.4 EX DC M £299
 TAM 17-35 F2.8/4 £119
 TAM 18-250 F3.5/5.6 Dill £249
 TAM 70-300 F4.5/5.6 Dill £299
 TAM 90 F2.8 D £269
 COSINA 100-400 £149
PENTAX 35mm MF
 LX + FA1 £249
 K1000 chr body £89
 P30N or P30T body £69
 ME Super body chr £49
 MX chr body nice £49
 MX chr body scruffy £49
 24-35 F3.5 £29
 28-50 F3.5/4.5 £69
 40-80 F2.8/4 £69
 50 F4 macro £129
 135 F3.5 compact £249
 Auto bellows inc copy attachment £169
 Auto ext tube set £69
PENTAX 645AF
 645NII body £549
 645N body £399
 FA 45 F2.8 £369
 FA 45-85 F4.5 £349
 FA 80-160 F4.5 £299
 FA 120 F4 mac box £349
 FA 150 F2.8 £299
 FA 200 F4 box £299
 FA 400 F5.6 £599
 1.4x or 2x conv ea £199
 Helicoid ext tube £79
 Ext tube set £99
 120 insert £79
 500FTZ flash £129
PENTAX 645MF
 645 Body + 75 F2.8 + 120 insert £299
 645 Body (No insert) £149
 Softbox £149
 45 F2.8 £249
 45-85 F4.5 £299
 55 F2.8 £199
 75 F2.8 £99
 75 F2.8 Leaf £149
 80-160 F4.5 £299
 120 F4 Macro £299
 135 F4 Leaf £249
 150 F3.5 £169
 200 F4 box £199
 200 F4 £149
 300 F4 ED IF £299
 Helicoid Ext tube set £79
 Reverse adapter set £39
 1.4x Converter £199
 2x Converter £199
 120 Insert M- box £69
PENTAX 67
 67II + AE + 105 £999
 67 MU + metered prism + 105 F2.4 latest £649
 67MU + plain prism £399
 67 MU body just serviced £299
 35 F4.5 fisheye late (Bul in Filter) £649
 45 F4 latest M £399
 55 F3.5 Early £199
 55 F4 latest £299
 55-100 F4.5 £599
 75 F4.5 latest box £249
 75 F4.5 shift £449
 100 F4 mac latest £449
 105 F2.4 latest £239
 105 F2.4 early £139
 135 F4 mac latest £299
 135 F4 mac early £149
 150 F2.8 early £139
 165 F2.8 latest M- box £299
 165 F2.8 £149
 185 F2.8 £299
 200 F4 latest M- box £339
 200 F4 latest £299
 200 F4 early lovely £149
 300 F4 early £199
 300 F4 latest £379
 Auto ext tubes box £199
 Komura or Vivitar 2x converter each £39
 Reverse adapter £39
 Remote battery cord £39
 67 K adapter box £69
 Quick focus ring B £15
 WLF £299
 Wood grip £79
TAMRON ADAPTAL
 300 F2.8 SP £599
LOTS MORE USED
IN STOCK now or see web

PENTAX
 K7 body £797
 Kx body £399
 Kx + 18-55mm £429

TAMRON
 10-24mm f3.5/4.5 SP Di II
£379
 17-50mm f2.8 SP XR Di II VC CAF NAF
£449
 18-200mm f3.5/6.3 XR Di II NAF (no motor)
£139
 18-250mm f3.5/6.3 Di II NAF only
£269
 18-270mm f3.5/6.3 Di II VC LD CAF/NAF
£449
 60mm f2 Di II Macro CAF NAF + Sony
£359
 28-200mm F3.8/5.6 XR Di PKAF £129
 28-300mm F3.5/6.3 XR Di VC £499
 90mm F2.8 Di Macro £359

KENKO
 Converters/
 Extension Tubes
 Pro 300 1.4x DG Converter £169
 Pro 300 2x DG Converter £199
 Ext Tube Set DG CAF/NAF £149

METZ
 36AF4 Flashgun £79
 45CL4 Flashgun Nicd £149
 48AF1 Flashgun £169
 58AF1 Flashgun shown £269

TAMRAC
 Expedition 3 Rust £29.00
 Expedition 4x £79.00
 Expedition 5x £99.00
 Expedition 6x £119.00
 Expedition 7x £119.99
 Expedition 8x £149.99
 Expedition 9x (shown) £179.00

LOWEPRO
 Fastpack AW
 100 Black only £37
 200 Black only £45
 250 Black only £49
 350 Black only £59

CRUMPLER
 Pretty Bella
 2500 £25
 5500 £49
 3000 £35
 7500 £49
 4000 £45

GITZO Clearance
 G1257G £249
 G1258G £249
 G1258LVL £299
 GT1931 £249
 GT1940C £249
 GT2330 £199
 GT2340L £199
 GT2931EX £249
 GT2941 £249
 GT2941LVL £299

WE STOCK IN DEPTH
GITZO, MANFROTTO, TAMRAC
LOWEPRO, SONY, PENTAX,
HOYA, KATA etc

Bronica ETRS/Si

| | | | |
|------------------------------|---------|------|-----------|
| ETRS Complete + Ae Prism | E | ++ | 3349 |
| ETRS Complete + Rotary Prism | E | ++ | 2349 |
| ETRS Body Only | E | ++ | 1118 |
| ETRS Complete | E | ++ | 1118 |
| ETRS Body Only | E++ | Mint | 399-1118 |
| 40mm F4 E | E++ | ++ | 1159-1179 |
| 40mm F4 PE | E | ++ | 2249 |
| 45-90mm F4.5-5.6 PE | E++ | ++ | 3499-3549 |
| 50mm F2.8 E | E | ++ | 1129 |
| 50mm F2.8 PE | E | ++ | 2249 |
| 75mm F2.8 El | Unused | 9999 | |
| 75mm F2.8 PE | Unused | 1149 | |
| 100mm F4 E Macro | Unused | 1149 | E |
| 135mm F4 PE | E | ++ | 2299 |
| 150mm F3.5 E | Unused | E++ | 359-1179 |
| 150mm F3.5 PE | Unused | Mint | 1149-1199 |
| 200mm F4.5 E | Unused | Mint | 1179-2329 |
| 200mm F4.5 PE | Unused | 2279 | |
| 250mm F5.6 E | E | ++ | 1179 |
| 250mm F5.6 PE | As Seen | E++ | 1129-2249 |
| 500mm F8 PE | E | ++ | 2249 |
| 500mm F8 El | E | ++ | 2499 |
| 120 El Mag | E++ | Mint | 1229-1249 |
| 120 El Mag | Unused | Mint | 1335-1379 |
| 120 El Mag - Silver | E | ++ | 1159 |
| 220 El Mag | Unused | 4499 | |
| Polaroid Mag E | E++ | E++ | 1335-1379 |
| Polaroid Mag El | Unused | E++ | 1335-1359 |
| Polaroid Mag PE | Unused | E++ | 1335-1379 |
| Prism Prism E | As Seen | E++ | 1335-1399 |
| Prism Prism El | As Seen | E++ | 1335-1399 |
| Motowinder E | As Seen | 4499 | |

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|-----------------------|--------|--------|----------|
| Extend Grip E | Unused | E+/E++ | E19-E59 |
| Extension Tube E14 | Unused | E+/E++ | E59-E89 |
| Extension Tube E28 | Unused | E+/E++ | E79 |
| Mini Probe | Unused | | Mini E19 |
| Pro Shield E | Unused | | Mini E28 |
| SCA386 Flange Adapter | Unused | E+/E++ | E29-E59 |

Bronica GS1

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|---------------------|--------|-----------|
| GS1 Body Only | E+/E++ | E179-E199 |
| 65mm F4 PG | Unused | E39-E199 |
| 65mm F4 PG Macro | Unused | E299 |
| GS1 220 Mag (6x5.5) | Unused | E199-E299 |
| GS1 220 Mag | Unused | Mini E89 |
| Polaroid Mag | Unused | E49-E199 |
| AE Prism Finder G | E+/E++ | E149-E199 |
| Speed Grip G | Mini | E49 |

Bronica RF645

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|---------------------|--------|-----------|
| RF645 + 65mm F4 | E+/E++ | E549-E599 |
| 45mm F4 RF + Finder | Unused | E49-E549 |
| 45mm F4 RF | Unused | E49-E149 |
| 135mm F4.5 RF | Unused | E49-E149 |
| RP20 Speed Ring | Unused | E49-E149 |

| Bronica S2A/ECLT - Please Phone | | |
|---------------------------------|-------------------------|------------|
| Bronica SQA/ai | | |
| SOB Complete | | Mini- £399 |
| SOB Body Only | | E+ £125 |
| 50mm F4.5 PS | E+ / Mini- £249-£249 | |
| 50mm F3.5 PS | Unused / E+ £179-£179 | |
| 50mm F3.5 PS | E+ / E+ £169-£249 | |
| 65mm F4 PS | Unused / E+ £119-£249 | |
| 80mm F2.8 PS | Unused / Mini £119-£119 | |
| 80mm F2.8 S | Unused | £99 |
| 110mm F4 PS Macro | E+ £249 | |
| 135mm F4 PS Macro | Unused / E+ £249 | |
| 150mm F3.5 S | As Seen / E+ £399-£399 | |
| 150mm F4 PS | Unused / E+ £399-£249 | |
| 200mm F4.5 PS | Exc / Mini- £149-£249 | |
| 2x Teleconverter S | Unused / E+ £149 | |
| SQA 120J Mag | E+ £59-£95 | |
| SQA 135M Mag | E+ £49 | |
| SQA 220J Mag | Unused / E+ £119-£59 | |
| SQA 220J Mag | Unused / E+ £49-£75 | |
| SQA/120 Mag | E+ £135 | |
| Polaroid Mag | E+ / E+ £29-£79 | |
| AE Prism Finder S | E+ / Mini- £149 | |
| ME Prism Finder S | E+ / Mini £99-£149 | |
| AE/AF Finder S | E+ £79 | |
| Prism Finder S | E+ £59-£79 | |
| Autobulbows S | Unused / E+ £219-£299 | |
| Extension Tube S18 | E+ £59 | |
| Motordrive SQA/1 | E+ £109 | |
| Proshade S | E+ £25-£59 | |

Canon EOS

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|------------------------------|------------|--------------|
| EOS V+ E2 Boost | | E+ C399 |
| EOS IV Body Only | E++ | C399-1449 |
| E5 + E1 Booster | E+ | T130E-1140 |
| E5 1 Body Only | E+ | T129E-1719 |
| EOS 3 Body Only | As Seen / | E+ C39E-1150 |
| EOS 30E Body Only | As Seen / | C39E |
| EOS 30 Body Only | As Seen / | C39E |
| E5S Body Only | E+ | T79-E399 |
| E5S + Remote Grip | E+ | E49-E359 |
| E5E Body Only | E+ / E+S | E59 |
| E800 R04 + 1/3 USM | E- | E48 |
| 17-40mm F4 + 1/6 USM | E++ / Mint | S49D-5059 |
| 17-85mm F4-5.6 USM | E++ / Mint | C24E |
| 18-55mm F3.5-5.6 EPS II | E+ | E59 |
| 24-85mm F3.5-5.6 USM | E+ | E149 |
| 28-90mm F4 + 1/8 USM | E++ / Mint | S24E-5059 |
| 28-90mm F3.5-5.6 USM II | E+ | E59 |
| 28-90mm F4-5.6 USM | E+ | E199 |
| 28-200mm F3.5-5.6 USM | E+ | E69 |
| 35-135mm F4-5.6 USM | E+ | E199 |
| 45mm F2.8 TSE | E+ | E899 |
| 50-200mm F4-5.6 USM | E+ | E69 |
| 70-300mm F4-5.6 DO IS USM | E+ | E699 |
| 70-300mm F4-5.6 IF USM | E+ | E699 |
| 80-200mm F4-5.6 L | E+ | E69 |
| 80-200mm F4-5.6 L II | E+ | E69 |
| 2x EF MkII Extender | E+ | C239 |
| Cosina 19-35mm F3.5-4.5 | E+ | E109 |
| Sigma 14 Apo EX DG Converter | E+ | E109 |
| Sigma 2x Apo EX Converter | E+ | E109 |
| Sigma 8mm F4 EX Fisheye | E+ | E149 |
| Sigma 15mm F2.8 USM | E+ | E109 |

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| Signal 18-50mm F2.8 EX DC Macro | E++ | C245 |
| Signal 24mm F2 II | E++ | C68 |
| Signal 28-70mm F2.8 EX | E++ | C246 |
| Signal 50-500mm F4-6.3 APO DG | E++ | C649 |
| Signal 70-210mm F2.8 EX | E++ | C247 |
| Signal 70-300mm F4-5.6 APO Macro | E++ | C248 |
| Signal 105mm F2.8 EX DG Macro | E++ | C273 |
| Signal 135-400mm F4-5.6 APO | E++ | C249 |
| Signal 170-500mm F5-6.3 APO | E++ | C345 |
| Signal 170-500mm F5-6.3 APO DG | E++ | C399 |
| Signal 300mm F4 APO | E++ / Mint- | C250-229 |
| Tamron 150mm F2.8 X RD II | Mint | C242 |
| Tamron 28-300mm F3.5-6.3 D VC | Mint | C328 |
| Tamron 28-300mm F3.5-6.3 X VC | Mint | C329 |
| Tamron 16-50mm F2.8 ATX PFD DX | VC | C545 |
| Tokina 19-35mm F3.5-5.5 | Mint- | C99 |
| Tokina 19-35mm F3.5-5.5 | E++ | C88 |
| 300X2 Speedlight | E+ / E++ | E178-3 |
| 380X2 Speedlight | E++ | E193 |
| 420X2 Speedlight | E++ | E118 |
| 430X2 Speedlight | E++ | E144 |
| 480X2 Speedlight | E++ | E39-44 |
| 480X2 Speedlight | E++ | E128 |
| 580X2 Speedlight | E++ | E79 |
| 580X2 Speedlight | E++ | E239 |
| ML3 Macroite | E++ | E99-113 |
| MT24EX Macro Speedlite | E++ | E498 |
| Booster II | E++ | E68 |
| BP300 Battery Grip | E++ | E29-33 |
| BP300 Battery Grip | E++ | E29-33 |
| BP8 Battery Grip | E++ | E18 |
| BP1 Battery Grip | E++ | E59 |

Canon Manual

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|------------------------------|---------|---|------|
| F1NAE (Linda Kotowski) | Exc | E | 530 |
| F1NAE Black Body Only | Exc | E | 1199 |
| F1 Black + 50mm F18 | | E | 1199 |
| F1 Black Body Only | | E | 1178 |
| S Coastguard + F1 + 50mm F18 | | E | 1399 |
| U.S Marine F1 Body Only | | E | 1499 |
| T90 + 50mm F18 | | E | 589 |
| T90 Body Only | As Seen | E | 699 |
| T50 + 50mm F18 | | E | 1299 |
| T50 Body Only | Mini- | E | 299 |
| A1 Black + 50mm F18 | Exc | E | 1699 |
| A1 Black Body Only | | E | 1799 |
| A1 Black + 50mm F18 | | E | 1799 |
| AE1P Chrome + 50mm F18 | | E | 579 |
| AE1P Chrome Body Only | | E | 45 |
| ATI Chrome Body Only | | E | 530 |
| AV1 Black Body Only | | E | 449 |
| AV1 Chrome + 50mm F18 | | E | 449 |
| AV1 Chrome Body Only | | E | 229 |
| EF Black Body Only | | E | 665 |
| EX Auto + 50mm F18 | As Seen | E | 589 |

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|-------------------------------|----------------|
| 24mm PD, Chrome + 50mm F1.8 | E+/E++ |
| 24mm F2.8 Block | E-/E++ |
| 24mm F2.8 FD | E+/E++ |
| 24-35mm F3.5 FD L | E+/E++ |
| 28mm F2.8 Block | E+/E++ |
| 28mm F2.8 FD | As Seen / E++ |
| 28mm F2.8 FD Block | E-/E++ |
| 35mm F2.8 FD | As Seen |
| 35mm F3.5 Block | E+/E++ |
| 35-70mm F3.5-4.5 FD | E+/E++ |
| 35-70mm F4 FD | E+/E++ |
| 35-105mm F3.5 FD | E+/E++ |
| 35-105mm F3.5-4.5 FD | E+/E++ |
| 50mm F1.4 FD | E+/E++ |
| 50mm F1.8 Block (Sample Lens) | E+/E++ |
| 50mm F2.8 Block / F2.8 Tube | E+/E++ |
| 70-210mm F4 FD | As Seen / Mint |
| 70-210mm F4.5 FD | E+/E++ |
| 80-200mm F4 Block | E-/E++ |
| 80-200mm F4 FD | E+/E++ |
| 100mm F2.8 Block | E-/E++ |
| 100mm F2.8 FD | E+/E++ |
| 100mm F4 Block Macro | E+/E++ |
| 100mm F4 FD Macro | E+/E++ |
| 100mm F4.5 Macro + Tube | E+/E++ |
| 100-200mm F5.6 FD | E+/E++ |
| 100-200mm F5.6 FD | E+/E++ |
| 100-300mm F5.6 FD | E-/E++ |
| 125mm F3.5 EX | E+/E++ |
| 135mm F3.5 FD | E+/E++ |
| 200mm F4 FD | As Seen / E++ |
| 300mm F2.8 FD L | Exc |
| 300mm F5.6 Block | E-/E++ |

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|------------------------------|-----------------------|
| 400mm F5.6 P/ | E- 1594-778 |
| 400mm F4.5 B/ | E- 1594-778 |
| 400mm F4.5 P/ | E+/E- 1594-778 |
| US Marine 400mm F4.5 B/ | E- 1594-778 |
| 1.4x Extender | E- 1594-778 |
| 2x Extender | E- 1594-778 |
| 2x Extender | E+/E- 1594-778 |
| 2x Extender | E- 1594-778 |
| 166A Speedlite | E- 1594-778 |
| 177A Speedlite | E+/E- 1594-778 |
| 186A Speedlite | E- 1594-778 |
| 192A Speedlite | E+/E- 1594-778 |
| 244 Speedlite | E+/E- 1594-778 |
| 300TL Speedlite | E+/E- 1594-778 |
| 533G Speedlite | E- 1594-778 |
| ML2 Macroite | E- 1594-778 |
| ML3 Macroite | E+/E- 1594-778 |
| AE Powerwindow FN | E- 1594-778 |
| Macroite MF | E- 1594-778 |
| Powerwindow F | E- 1594-778 |
| MA Drive Set (US Coastguard) | E- 1594-778 |
| Winder A2 | E+/E- 1594-778 |
| Winder A | E+/E- 1594-778 |
| FL Bellows | E- 1594-778 |
| Extension Tube FD50/ | Mini- 1220-778 |
| Finder Chamber F100 | E+/E- 1594-778 |
| Finder Chamber FN100 | E- 1594-778 |
| Booster T Finder | E- 1594-778 |
| Eye Level Finder | E- 1594-778 |
| Servo Eye Finder | As Seen / E- 1594-778 |
| Speed Finder F | E- 1594-778 |

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|---------------------------|---------------|-------------|
| Canon Sureshot Z90W | Mint | \$79 |
| Canon Z135 compact | E++ | \$449 |
| Contax T2 Titanium | E++ | \$249 |
| Contax T1X Titanium | E++ | \$149 |
| Contax TVSIII Black | E | \$349 |
| Contax TVSIII Titanium | E+/E++ | \$399 |
| Leica Minilux | E+ | \$399 |
| Leica Minilux DB Edition | Ex Demo / E+ | \$499-\$269 |
| Leica Minilux Zoom | Ex Demo / E+ | \$249 |
| Leica Minilux Zoom DB | Ex Demo | \$249 |
| Minox 35GL | E | \$49 |
| Minox 35GTE + Case + Hood | E | \$149 |
| Minox 35GL Compact | E | \$59 |
| Minox GTS Silver | E+ | \$179 |
| Minox B Chrome | E++ | \$79 |
| Minox C Black | E+ | \$149 |
| Minox C Chrome | E+ / E++ | \$149 |
| Minox LX - Black | E+ | \$399 |
| Minox TLX Titanium | New | \$449 |
| Nikon 28Ti Black | E | \$349 |
| Nikon 35Ti Titanium | Mint | \$399 |
| Nikon Lite Touch Zoom T0W | Unused | \$449 |
| Nikon Nivis S | Unused / Mint | \$499-\$399 |
| Nikon RD | Unused | \$49 |
| Nikon RF2 | Unused | \$49 |
| Nikon RF2 | Unused | \$49 |
| Nikon RF20 | Unused | \$45-\$49 |
| Nikon Zoom 60 | Unused | \$59 |
| Olympus AF1 Mini | Unused | \$39 |
| Olympus AF1 Super QDate | Unused | \$39 |
| Olympus AZ300 Zoom | Unused | \$39 |

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|---------------------------------|---------------|------------------------------|
| Olympus 2330 Superzoom | Unused | IS100 |
| Olympus IS1000 | Unused | IS100 |
| Olympus IS1000 + 1.5x Converter | E+ 273 | IS100 |
| Olympus IS100S | E+ 248 | IS100S |
| Olympus IS2 | Unused | IS2 |
| Olympus IS200 | Unused | IS200 |
| Olympus IS300 | E+ 155 | IS300 |
| Olympus IS3000 | Unused | IS3000 |
| Olympus L1 Limited Edition | Ex Erke D2112 | L1 |
| Olympus Mu II | E+ 248 | Mu II |
| Olympus Mu II Limited | Unused | Mu II Limited |
| Olympus Mu III 80 | Unused | Mu III 80 |
| Olympus Mu Zoom | Unused | Mu Zoom |
| Olympus Mu Limited Platinum | Unused | Mu Limited Platinum |
| Olympus Superzoom 110 Outfit | Unused | Superzoom 110 Outfit |
| Olympus XA + A11 Flash | E+ 229 | XA + A11 Flash |
| Olympus XA2 + A11 Flash | E+ 273 | XA2 + A11 Flash |
| Olympus XA2 + A16 Flash | E+ 238 | XA2 + A16 Flash |
| Olympus XA3 + A11 Flash | E+ 238 | XA3 + A11 Flash |
| Olympus XA3 Compact | E+ 248 | XA3 Compact |
| Rollie SS Black | E+ 148 | Rollie SS Black |
| Rollie SS Classic - Gold | Unused | Rollie SS Classic - Gold |
| Rollie SS Classic - Platinum | New 21 092 | Rollie SS Classic - Platinum |
| Rollie SS Classic - Platinum | Mint | Rollie SS Classic - Platinum |
| Rollie SS Classic - Platinum | Unused | Rollie SS Classic - Platinum |

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| Rollie 35 Classic - Titanium | Mint- £650 |
| Rollie 35S Black | E+ £175 |
| Rollie 35S Chrome | E+ £225 |
| Rollie 35S Gold | Unuried - £399-£595 |
| Rollie 35S Gold A110 Chrome | As Seen £140 |
| Rollie B3S Chrome | E+ £49-£55 |
| Rollie Grip 70WA | E+ £30 |
| Rollie Prego | E+ £30 |
| Digital Cameras | |
| Canon EOS 1S Midl Body Only | E+ £1,099-£1,265 |
| Canon EOS 1S Body Only | E+ £595 |
| Canon EOS 1D MkII Body Only | E+ £849-£999 |
| Canon EOS 1D Body Only | E+ £399-£475 |
| Canon EOS B2-B4 Grip | E+ £740 |
| Canon EOS SD Body Only | E+ £695 |
| Canon EOS 50D Body Only | E+ £545 |
| Canon EOS 90 - B2-E2 Grip | E+ £345 |
| Canon EOS 300 Body Only | E+ £299-£345 |
| Canon EOS 100 - B4-ED3 Grip | E+ £1195 |
| Canon EOS 4500 Body Only | E+ £335 |
| Canon EOS 350D - 18-55mm | E+ £225 |
| Canon EOS 350D Body Only | E+ £175 |
| Canon B2-E2 Grip | E+ £75 |
| Canon B2-ED3 Grip (SD) | E+ £75 |
| Canon B2-ED3 Grip (350D/400D) | E+ £75 |
| Canon B2-E4 Grip (SD) | E+ / Mint- £275-£285 |
| Canon B2-ED3 Grip (10D) | E+ / Mint- £475-£485 |
| Canon Powershot G1 | E+ £295 |
| Canon Powershot S3 IS | E+ £115 |
| Epson RD1 Body Only | E+ £995 |
| Fuji Finepix S5100 | E+ £395 |

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|-----------------------------------|-----|------------|
| ST Pro Body Only | E | +128 |
| Fuji S2 Pro Body Only | E | +128 |
| Leica D1 | E | +128 |
| Leica Digital Modular | E | +2209-625 |
| Leica M2 White Body Only | E | +2080 5400 |
| Leica M2 Black 2 Body Only | M | +2390 |
| Leica M2 Panda Body Only | N | +2390 |
| Leica M8 Black Body Only | E | +1750 |
| Leica M8 Chrome Body Only | E | +1750 |
| Leica Dlux 4 - Black | E | +5880 |
| Leica Dlux 3 + Leather Case | E | +5880 |
| Leica Digilux 1 | E | +1150 |
| Mamiya ZD + 80mm F2.8 AF | E | +2269 |
| Minolta Dynax 7 | E | +1190 |
| Minolta DiMAGE A200 | E | +1190 |
| Nikon D2X Body Only | E | +7490-2480 |
| Nikon D1X Body Only | E | +3490-3390 |
| Nikon D1X Body Only | E | +3490 |
| Nikon D1 Body Only | E/M | +2240-2240 |
| Nikon D300 Body Only | E | +8890 |
| Nikon D100 + MB-D100 Grip | E | +2230 |
| Nikon D70S Body Only | E | +1990-2120 |
| Nikon D70 Body Only | E | +1390-1390 |
| Nikon MB-D100 Grip (D100 as Seen) | E | +2240-440 |
| Nikon MB-E5000 | M | +2200 |
| Nikon Coolpix 3100 | E | +540 |
| Nikon Coolpix 990 | E | +540 |
| Nikon Coolpix P90 | E | +1190 |
| Olympus E3 Body Only | E | +2629-2629 |
| Olympus E1 + HDL2 Grip + 14-55mm | E | +2240 |
| Olympus E1 + HDL2 Grip | E | +2240 |

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|---------------------------------|-----------|---------------|
| Olympus E600 + HLD-5 Grip | Mint | \$360 |
| Olympus E500 Body Only | E+ | \$174 |
| Olympus E400 Body Only | E+ | \$174 |
| Olympus E410 Body Only | Mint | \$177 |
| Olympus E20P + Accs. | E+ | \$229 |
| Olympus FL20 Flash | E+ | \$239 |
| Olympus FL36R Flash | Mint | \$111 |
| Olympus FL50 Flash | E+ / Mint | \$150-\$158 |
| Olympus HLD-5 Grip | Mint | \$39 |
| Olympus SRF-11 Ringflash | Mint | \$39 |
| Olympus VA-1 Right Angle Finder | E+ | \$13 |
| 7-14mm F4 ED Zuiko | Mint | \$94 |
| 9-18mm F5.6 ED Zuiko | Mint / | \$149-\$137 |
| 12-24mm F2.8 ED Zuiko | E+ | \$149 |
| 16-28mm F2.8 ED Zuiko | E+ | \$149 |
| 14-42mm F3.5-5.6 Zuiko | Unused | \$14 |
| +54mm F2.8-3.5 Zuiko | E+ | \$24 |
| 18-180mm F3.5-6.3 Zuiko | E+ | \$27 |
| 25mm F2.8 Zuiko | E+ | \$27 |
| 40-150mm F3.5-4.5 Zuiko | E+ / | \$39 |
| 40-150mm F4-5.6 Zuiko | Unused / | New \$39-\$13 |
| 50-200mm F2.8 ED Zuiko | E+ / Mint | \$149-\$49 |
| 90-250mm F2.8 ED Zuiko | Mint | \$375 |
| 100-400mm F4-5.6 Zuiko + Finder | E+ | \$59 |
| Panasonic LC-1455mm | E+ | \$59 |
| Panasonic DMC F555 | E+ | \$14 |
| Pentax K7 + 18.5mm | E+ | \$69 |
| Pentax K1000 Body Only | E+ | \$19 |
| Pentax D-BG3 Grip | Mint | \$7 |
| Pentax D-BG4 Grip | Mint | \$14 |
| Ricoh GX200 + Finder | New | \$39 |
| Ricoh GX100 + V/Finder | E+ | \$7 |

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| Sony A380 Body Only..... | Mint- £32 |
| Sony A350 Body Only..... | F++ £24 |

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| Sony DSC-F828 | E+ £16 |
| Sony DSC-R1 | E+ £29 |
| Sony HV-F36M Flash | E+ £29 |
| Sony HV-B30AM Grip | Mint £6 |

Flash & Lighting - Please Phone
Fuji - Please Phone

Hasselblad

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|------------------------|----------------|
| 503CW Gold Supreme | Mint £3,490 |
| 503CW Chrome Body Only | Unused £1,490 |
| 503CX Chrome Body Only | E+ £440 |
| 503CM Complete | E+ £440 |
| 503ELX Black Body Only | E+ £440 + £45 |
| 903CF Chrome Body Only | E+ £990 |
| 903SW Complete | E+ £2,290 |
| SWCM Complete | E+ £1,390 |
| Acc Outfit | E+ £225 |
| 30mm F3.5 OI Flash | E+ £3,290 |
| 40mm F4 CF LE | E+ £1,090 |
| 50mm F4 C Black | E+ £279 + £330 |

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| 50mm F4 C Chrome | As Seen / E+ | E1393-244 |
| 50mm F4 CF | | E1393-244 |
| 50mm F4 Classic ZE | | Unused / E299 |
| 60-120mm F4.5 FV | E+ | E299-544 |
| 60mm F3.5 C Black | E+ | E338-544 |
| 60mm F2.8 CF | E+ | E334-544 |
| 80mm F2.8 FE | E++ | |
| 120mm F4 CF Macro | E+ | E943-544 |
| 135mm F3.5 C Macro | E+ | E229-544 |
| 135mm F5.6 C Macro | E+ | E299-534 |
| 135mm F5.6 S Planar | E+ | E229-544 |
| 150mm F2.8 FE | E+ | E549-544 |
| 150mm F4 C Black | As Seen / E+ | E149-229 |
| 150mm F4 C Chrome | As Seen / E+ | E149-217 |
| 150mm F4 CF | E+ | E229-544 |
| 150mm F5.6 C | E+ | E349-534 |
| 160mm F4.5 CB | E+ | E249-544 |
| 250mm F4 F | E+ | E299-534 |
| 250mm F4 FE | E+ | E599-574 |
| 250mm F5.6 C Black | E+ | E229-544 |
| 250mm F5.6 C Chrome | As Seen / E+ | E149-224 |
| 250mm F5.6 CF | E+ | E549-544 |
| 250mm F5.6 C Black | E+ | E544-544 |
| 2x/E Converter | E+ | E399-544 |
| Cambo 2x Converter | | |
| Komura 2x Converter | | |
| Vivitar 2x Converter | E+/E++ | E59-277 |
| 70 Chrome Mag | E+ | E5-59 |
| A12 Black Mag | As Seen / E+ | E5-59 |
| A12 Chrome Mag | As Seen / E+ | E5-544 |
| A16 Chrome Mag | E+/E++ | E79-539 |
| A16S Chrome Mag | E+ | E5-56 |
| A24 Black Mag | E+/E++ | E125-544 |

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| A24 Chrome Mag | E+ / Mint | E59-112 |
| A24 Black Mag | E+ / Mint | E59-112 |
| A24 Black Mag | Mint | E222 |
| Alpoge Mag | E+ | E5 |
| Alpoge 100 Mag | E+ / E++ | E30-47 |
| Extension Tube 10 | E | E3 |
| Extension Tube 16 | Mint | E4 |
| Extension Tube 21 | E+ / E++ | E30-43 |
| Extension Tube 32 | Mint | E4 |
| Extension Tube 55 | E+ / E++ | E30-43 |
| Alpoge Matte Screen | E+ | E7 |
| HC Prism | Exc / E | E45-07 |
| PM Prism | E | E14 |
| PM5 Prism | E+ / E++ | E199-242 |
| PM80 Prism | E+ / Mint | E225-229 |
| PM63 Meter Prism | E+ | E29 |
| PM61 Meter Prism | E+ | E39 |
| PM60 Meter Prism | E+ | E37 |
| Winder F | E+ | E9 |
| Hasselblad H Series | | |
| H2F Body + Prism + Magazine | E+ / E++ | E299 |
| HI Complete | E++ | E1,899-219 |
| 35mm F3.5 HC | Mint | E19 |
| 120mm F4 HC Macro | E+ | E149 |
| 120mm F3.2 HC Macro | E+ | E149 |
| 210mm F4 HC | E+ | E149 |
| Phase One H10 Back | E+ | E1,25 |
| HM 16/32 Magazine | E / Mint | E199-336 |
| HM 16/32 Magazine | E+ | E14 |
| 6093 Proshade | E+ | E12 |

| Large Format/Panoramic | | |
|--------------------------------------|----------|---------|
| Arca Pro3 Monorail | E | £20 |
| Potomac 4SP5 + 75mm F6.8 | E+/M+ | £125 |
| Cambo Legend 5x4 Super | A+ | £27 |
| Cambo Wide + 47mm F5.6 w/ R/Holder | E+/M+ | £100 |
| Cambo Wide + 55mm F5.6 + Viewer | E+/M+ | £100 |
| Corfield Wastley + 47.5mm Ap. + Accs | E | £100 |
| Enzo SWS2 Field Camera | Mint-1/2 | £1 |
| Enzo SWS4 Body Only | E+/M+ | £25 |
| Enzo SWS4 Field Camera | E+/M+ | £25 |
| Gandolfi Varian Field Camera | A+ | £60 |
| Horizon 202 Panorama | E+/M+ | £17 |
| Linhof 10x8 Master GTL | E+/M+ | £25 |
| Linhof Kardan 5x4-B System | E | £20 |
| Linhof Kardan 5x4/S7-B System | E | £20 |
| Linhof Kardan 5x7-B System | E | £20 |
| Linhof Master Technika Classic 10x8 | E+/M+ | £170 |
| Linhof Tech 70 Complete | E | £80 |
| Linhof Technika III + 105mm | As Seen | £1 |
| Mokey Post 35 | E+/M+ | £10 |
| Relex Kx2 Model | A+ | £120 |
| Silverto 32x4 + 100mm F5.6 Ap | E+/M+ | £11 |
| Sinar 10x8 P Mono Rail Camera | A | £60 |
| Sinar 230 360mm | E+/M+ | £22 |
| Toto 45C Monorail | E+/M+ | £10 |
| Wista 45VX Field | E | £70 |
| Wista 5x5 Rosewood Type II | Mint-1/2 | £50 |
| 47mm F5.6 Super Angl. X | E+/E | £349.44 |
| 47mm F5.6 Super Angl. X/L | E+/M+ | £349.44 |
| 55mm F5.6 Super Angl. X | E+/M+ | £349.44 |
| 55mm F5.6 Super Angl. X/L | E+/M+ | £349.44 |
| 65mm F5.6 Super Angl. X | E+/M+ | £349.44 |
| 65mm F5.6 Super Angl. X/L | E+/M+ | £349.44 |

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| 90mm F6.8 Angulon | E+ £19 |
| 105mm F5.6 Angulon | E+ £21 |

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| 30mm F8 Super Angulon | E+ E12 |
| 30mm F8 Super Angulon | E+ E24+ E25 |
| 30mm F8 Fujinon SW | E+ E25 |
| 30mm F4.5 Nikkor SW | E+ / E+ E24+ E25 |
| 30mm F4.5 Nikkor SW | E+ E1 |
| 115mm F8 Sinar W | E+ E2 |
| 120mm F8 Sinar N | E+ E2 |
| 120mm F8 Super Angulon | E+ E2 |
| 150mm F5.6 Nikkor W | E+ E2 |
| 150mm F5.6 Rodagon | As Seen E5 |
| 150mm F9 Apo Ronar | E+ E22 |
| 150mm F9 G-Claron | E+ E22 |
| 180mm F5.6 Nikkor W | E+ E34 |
| 180mm F5.6 Apo Symmar | Mint- E34 |
| 210mm F5.6 Symmar S | E+ / E+ E24+ E25 |
| 210mm F5.6 Nikkor W | E+ E34 |
| 210mm F8 Caltor II | E+ E2 |
| 210mm F8 Geronar | E+ E2 |
| 250mm F9 G-Claron | E+ E22 |
| 250mm F9 G-Claron | E+ E22 |
| 360mm F8 Sinar N | E+ E2 |
| 360mm F8 Symmar S | E+ / E+ E24+ E25 |

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| 300mm F9 Nikkor ED T* + Heads | E+ #12 |
| Arca 6x7cm R/F Holder (5x4) | E+ #15 |
| Canham 6x7cm R/F Holder | E+ #66 |
| 3x5 Fidelity D/D Sides (5x4) | E+ #15 |
| Fuj Quicoflex R/F Holder | E+ / Mint- #75-5 |
| Horseman 6x7cm R/F Holder | E+ #15 |
| Horseman 6x7cm R/F Holder | E+ #15 |
| Kodak Resed. 35mm | E+ #15 |
| Linhof 6x6cm Rollex | As Seen C7 |
| Linhof 6x7cm Super Rollex | E+ #109-11 |
| Linhof 6x7cm Super Rollex (S23) | E+ #33 |
| Linhof 6x9cm Super Rollex | E+ #24 |
| Wista 6x7cm R/F Holder | E+ #11 |
| Leica M Series | |
| M6 Jubilee Set | Unused #4.45 |
| M6 Royal Photo Studio | Unused #2.28 |
| M6 7x24 Black Body Only | Unused #2.28 |
| MTTL Millennium Body Only | Mint- #17 |
| M7 0.72x Black Body Only | E+ #1.31 |
| M7 0.72x Black Body Only | E+ #1.3991-4.1 |
| M7 0.72x Chrome Body Only | Mint- #1.45 |
| M6 0.72x Titanium Body Only | Mint- #1.45 |
| M5 Black Body Only | E+ #50 |
| M4 Chrome Body Only | Exc / E+ #499-7.45 |
| M4 Chrome Body Only | E+ #45 |
| CL Black Body Only | E+ #45 |
| 35mm F2.8 M Chrome | E+ #949-8.65 |
| 35mm F2.8 Chrome (M3) | E+ #23 |
| 35mm F3.5 Chrome | E+ / Mint- #249-2.25 |
| 35mm F2.8 M Chrome | Mint- #50 |
| 65mm F3.5 Chrome | E+ #50 |
| 90mm F2 M Black | E+ #50 |

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| 90mm F2.8 Chromo (Viso) | E++ E24 |
| 90mm F2.8 M Black | E++ E24 |
| 90mm F2.8 M Black | E++ E24 |
| 90mm F4 C Black | E++ E110 |
| 90mm F4 Collapsible | E++ E110 |
| 90mm F4 Elmar E39 | E++ E24 |
| 135mm F2.8 Black | E++ E24 |
| 135mm F2.8 M Black | As Seen E225 E24 |
| 135mm F4 Black | E++ E++ E449 E50 |
| 135mm F4.5 Chromo | E++ E39 E50 |
| 150mm F2.8 Elmar Nikkor | E++ E24 |
| Zeiss 50mm F2.2 Planar | Mint E40 |
| 28mm Black Finder | E++ E22 |
| Handgrip M | E++ E59 E70 |
| Large B&S Head | E++ E30 |
| MILTM7/L Leather Case | E++ E30 |
| C22 Flash | E++ E41 |
| C20 Flash | E++ E41 |
| 44 Swing Polariser | E++ / Mint E39 E50 |
| Universal Polariser M | E++ E110 |

| Leica R Series | |
|-------------------------|-----------------------|
| R3 Gold + 50mm F1.4 | Unused E190 |
| R9 Antirattle Body Only | E++ / Mint E3991 E100 |
| R9 Black Body Only | E++ / Mint E3991 E100 |
| R9 Chrome Body Only | E++ E39 |
| R9 Chrome Body Only | E++ / E39 E44 |
| R7 Black Body Only | E++ E3991 E44 |
| R6.2 Chrome Body Only | Mint E70 |
| R6.2 Black Body Only | E++ E299 E44 |
| R6.2 Black Body Only | E++ E299 E44 |
| RE Black Body Only | E++ E29 E44 |
| RE Black Body Only | E++ E29 E44 |

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| R3 MOT + Winder | E+ / E++ | E239-02 |
| R3 MOT Body Only | E+ / E++ | E-11 |
| R32 Armwinder Body Only | E+ / E++ | E-16 |
| R32 Black Body Only | E+ / E++ | E-14 |
| SL MOT Black Body Only | E+ / E++ | E-19 |
| SL Black Body Only | E+ / E++ | E-20 |
| SL Chrome Body Only | E+ / E++ | E-11 |
| 15mm F2.8 Asph Super ROM. | Mint- / Z2 | E-23 |
| 24mm F2.8 R 3cam | As Seen / E++ | E239-03 |
| 24mm F2.8 ROM | E+ / E++ | E-13 |
| 28mm F2.8 PCS Shift | E++ / Mint | E239-09 |
| 28mm-130mm F3.5 R 3cam | E+ / E++ | E-13 |
| 35mm-130mm F3.5 ROM | E+ / E++ | E-14 |
| 38mm F2.8 R 3cam | E+ / E++ | E-12 |
| 35-70mm F3.5 R German | E+ / E++ | E-22 |
| 35-70mm F3.5 R Japan | E+ / Mint / Z34-03 | E-13 |
| 60mm F2.8 Macro ROM | E+ / E++ | E-16 |
| 60mm F2.8 R 3cam Macro | Exc / E++ | E239-04 |
| 70-210mm F4 R 3cam | E+ / E++ | E234-04 |
| 80-200mm F4 ROM | E+ / Mint- / E- | E-16 |
| 80-200mm F4.5 F 3cam | Exc / E+ / Z14-01 | E-16 |
| 90mm F2.8 R 3cam | Exc | E-12 |
| 105-260mm f2.8 Vario ROM | Exc Demo E- | E-16 |
| 135mm F2.8 R 3cam | E+ / E++ | E-16 |
| 180mm F2.8 R 3cam | E+ / E++ | E-16 |
| 180mm F2.8 R 3cam | E+ / E++ | E-16 |
| 180mm F4 R 3cam | Exc / E+ / E-119-02 | E-16 |
| 1.4x Apo Extender R | E+ / Mint- / Z4- | E-14 |
| 2x Apo Extender R | E++ / Mint | E242-04 |
| 2x Extender R | E++ / Mint | E148-01 |
| Angle Finder R (14300) | E++ / Mint | E242-01 |
| Extension Tube | E+ / E++ | E-16 |

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| Macro Adapter R | Mint- £1 |
| Motorwinder R4 | F+ 5 |

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| Motowinder R4 Grip | E++ E+ |
| Motowinder R8/R9 | E+ /E++ E169-21 |
| R8/R9 Leather Case | New E+ |

**Leica Screw - Please Phone
Meters - Please Phone
Minolta - Please Phone**

Nikon AF

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|----------------------------|---------------------|
| F6 Body Only | E++ E1.0 |
| F5 Body Only | Exc / E+ E219-22 |
| F4S Body Only | Exc / E+ E148-11 |
| F4 Body Only | E+ E22 |
| F100 Body Only | Exc / E++ E139-25 |
| F90 + MB10 Grip | As Seen / E++ E59-1 |
| F90R1 Body Only | E+ /E++ E59-1 |
| F90 Body Only | E+ /E++ E59-1 |
| F80 + 28-100mm F3.5-5.6 AF | E+ E11 |
| BK-Black / MB16 Grip | E++ E22 |
| F80 Chrome Body Only | E+ / Mint / E79-3 |
| F80 Black Body Only | E++ E79-3 |

| F801 Body Only | Exc / E | E-339-0 |
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| F801 Body Only | E | E-339-0 |
| 12-24mm F4 G AFS DX IFED | Mint | E-339-0 |
| 14mm F2.8 AFD Micro | Mint | E-339-0 |
| 14mm F2.8 AFS DX IFED | E++ | E-339-0 |
| 18mm F2.8 AFD | E++ / Mint | E-339-0 |
| 18-35mm F3.5-5.6 AFD | E++ | E-339-0 |
| 18-70mm F3.5-5.6 G AFS ED DX | E++ | E-339-0 |
| 18-200mm F3.5-5.6 G AFS ED VR | E++ | E-339-0 |
| 20-35mm F2.8 AFD | E++ | E-339-0 |
| 24-50mm F3.4-5.6 AFD | E++ | E-339-0 |
| 24-50mm F3.4-5.6 AFD | E++ | E-339-0 |
| 24-55mm F2.8 AFD | E++ | E-339-0 |
| 24-120mm F3.5-5.6 G AFS ED VR | E++ / Mint | E-339-0 |
| 28mm F2.8 AFD | E++ | E-339-0 |
| 28-85mm F3.5-5.6 AFD | As Seen / E | E-339-0 |
| 28-100mm F3.5-5.6 AFG | E++ / E+ | E-339-0 |
| 35-70mm F3.4-5.6 AFD | E++ | E-339-0 |
| 55-200mm F4-5.6 AFS DX G | Exc / E++ | E-339-0 |
| 60mm F2.8 AFD Micro | E++ | E-339-0 |
| 70-200mm F2.8 G AFS VR IFED | E++ | E-339-0 |
| 70-300mm F3.5-5.6 AFD | E++ | E-339-0 |
| 105mm F2.8 AFD Micro | E++ | E-339-0 |
| 105mm F2.8 AFD IFED | E++ | E-339-0 |
| 200-400mm F4 G VR AFS IFED | E++ / Mint | E-339-0 |
| 300mm F2.8 IFED AFS II | E++ | E-339-0 |
| TC14A Converter | E++ | E-339-0 |
| TC20EII Converter | E++ | E-339-0 |
| Sigma 17-35mm F2.8-4 EX | E++ | E-339-0 |
| Sigma 17-70mm F2.8-4 DC HSM | E++ | E-339-0 |
| Sigma 18-50mm F3.5-5.6 DC | As Seen | E-339-0 |

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| Sigma 20mm F1.8 DG H ⁺ | E++ | E++ |
| Sigma 20-40mm F2.8 DG EX | E++ | E++ |
| Sigma 24-70mm F2.8 DG IF | E++ | E++ |
| Sigma 28mm F1.8 DG EX | E++ | E++ |
| Sigma 30mm F1.4 DC EX HSM | E++ | E++ |
| Sigma 55-200mm F4-5.6 DG | E++ | E++ |
| Sigma 80-400mm F4.5-5.6 Apo DG OS | E++ | E++ |
| | E++ | E++ |
| Sigma 105mm F2.8 DG Macro | E++ | E++ |
| Sigma 70-500mm F5-6.3 Apo D | E++ | E++ |
| Tamron 14mm F2.8 Di II | E++ | E++ |
| Tamron 18-250mm F3-5.6 Di II | E++ | E++ |
| Tamron 200-400mm F5.6 LD | E++ | E++ |
| Tamron 28-105mm F4.5-5.6 AF | E++ | E++ |
| Tamron 70-210mm F2.8 SP AF LD | E++ | E++ |
| Tamron 70-300mm F4-5.6 AF Macro | E++ | E++ |
| Tamron 90mm F2.8 SP AF Macro | E++ | E++ |
| Tokina 2x ProKodak Super | E++ | E++ |
| Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX | E++ | E++ |
| Tokina 300mm F2.8 ATX Pro | E++ | E++ |
| Zeiss 18mm F3.5 ZF | E++ | E++ |
| Zeiss 18mm F3.5 ZF | E++ | E++ |
| DR-3 Right Angle Finder | E++ | E++ |
| DW20 Waist Level Finder | E++ | E++ |
| DW40 Waist Level Finder | E++ | E++ |
| MBQ Ring (F30A) | E++ | E++ |
| SB01 Speedlight | E++ | E++ |
| SB21A Macro Speedlight | E++ | E++ |
| SB21B Ringflash | E++ | E++ |
| SB22 Speedlight | E++ | E++ |
| SB23 Speedlight | E++ | E++ |
| SB24 Speedlight | E++ | E++ |
| SB25 Speedlight | E++ | E++ |
| SB26 Speedlight | E++ | E++ |
| SB27 Speedlight | E++ | E++ |
| SB28 Speedlight | E++ | E++ |
| SB29 Speedlight | E++ | E++ |
| SB30 Speedlight | E++ | E++ |
| SB31 Speedlight | E++ | E++ |
| SB32 Speedlight | E++ | E++ |
| SB33 Speedlight | E++ | E++ |
| SB34 Speedlight | E++ | E++ |
| SB35 Speedlight | E++ | E++ |
| SB36 Speedlight | E++ | E++ |
| SB37 Speedlight | E++ | E++ |
| SB38 Speedlight | E++ | E++ |
| SB39 Speedlight | E++ | E++ |
| SB40 Speedlight | E++ | E++ |
| SB41 Speedlight | E++ | E++ |
| SB42 Speedlight | E++ | E++ |
| SB43 Speedlight | E++ | E++ |
| SB44 Speedlight | E++ | E++ |
| SB45 Speedlight | E++ | E++ |
| SB46 Speedlight | E++ | E++ |
| SB47 Speedlight | E++ | E++ |
| SB48 Speedlight | E++ | E++ |
| SB49 Speedlight | E++ | E++ |
| SB50 Speedlight | E++ | E++ |
| SB51 Speedlight | E++ | E++ |
| SB52 Speedlight | E++ | E++ |
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| SB56 Speedlight | E++ | E++ |
| SB57 Speedlight | E++ | E++ |
| SB58 Speedlight | E++ | E++ |
| SB59 Speedlight | E++ | E++ |
| SB60 Speedlight | E++ | E++ |
| SB61 Speedlight | E++ | E++ |
| SB62 Speedlight | E++ | E++ |
| SB63 Speedlight | E++ | E++ |
| SB64 Speedlight | E++ | E++ |
| SB65 Speedlight | E++ | E++ |
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| SB67 Speedlight | E++ | E++ |
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| SB69 Speedlight | E++ | E++ |
| SB70 Speedlight | E++ | E++ |
| SB71 Speedlight | E++ | E++ |
| SB72 Speedlight | E++ | E++ |
| SB73 Speedlight | E++ | E++ |
| SB74 Speedlight | E++ | E++ |
| SB75 Speedlight | E++ | E++ |
| SB76 Speedlight | E++ | E++ |
| SB77 Speedlight | E++ | E++ |
| SB78 Speedlight | E++ | E++ |
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| SB80 Speedlight | E++ | E++ |
| SB81 Speedlight | E++ | E++ |
| SB82 Speedlight | E++ | E++ |
| SB83 Speedlight | E++ | E++ |
| SB84 Speedlight | E++ | E++ |
| SB85 Speedlight | E++ | E++ |
| SB86 Speedlight | E++ | E++ |
| SB87 Speedlight | E++ | E++ |
| SB88 Speedlight | E++ | E++ |
| SB89 Speedlight | E++ | E++ |
| SB90 Speedlight | E++ | E++ |
| SB91 Speedlight | E++ | E++ |
| SB92 Speedlight | E++ | E++ |
| SB93 Speedlight | E++ | E++ |
| SB94 Speedlight | E++ | E++ |
| SB95 Speedlight | E++ | E++ |
| SB96 Speedlight | E++ | E++ |
| SB97 Speedlight | E++ | E++ |
| SB98 Speedlight | E++ | E++ |
| SB99 Speedlight | E++ | E++ |
| SB100 Speedlight | E++ | E++ |



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SB30 Speedlight E+ £35
SB30DX Speedlight E+ £99-£79
SB600 Speedlight E+ £159
SC17 Flash Cord E+ / Mint- £35-£45

Nikon Manual

FM3A Chrome Body Only E+ / Mint- £349-£379
FM2T Titanium Body Only Mint- £449
FM2N Chrome Body Only E+ £199
FM3 Black Body Only Exc / E+ £59-£69
FM Chrome Body Only E+ £39
FE2 Black Body Only E+ £129-£195
FE Black Body Only E+ £99
FE Chrome Body Only Exc / E+ £89-£109
F3HP + MDI Motor Drive E+ / E+ £249-£499
F3AF Body Only E+ £299
F2AS Black Body Only E+ £349
F2A Chrome Body Only E+ / Mint- £239-£750
F2A Black Body Only Exc / E+ £199-£249
V + 35mm F2.8 UW + Finder E+ £379
V + 35mm F2.5 E+ £249
18mm F4 AI E+ £349
20mm F3.5 AI E+ £179
20mm F3.5 AIS E+ £239
24mm F2.8 AI E+ £129
24mm F2.8 AIS E+ / E+ £159-£179
28mm F2.8 AI As Seen £79
28mm F2.8 AIS E+ / Mint- £169-£249
43mm F2.8 Series E E+ £365
28mm F3.5 PC Shift E+ £450
28mm F4 PC Shift E+ / E+ £299-£395
35mm F1.4 AI E+ £325
35mm F2.5 Series E Mint £450
35mm F2.5 Series E As Seen £59
35mm F2.8 Non AI As Seen £49
35-105mm F3.5-4.5 AIS Exc / E+ £75-£149
35-105mm F3.5 AI E+ £59
43-85mm F3.5 Non AI Unused £175
45mm F2.8 P E+ / Mint- £199-£249
50mm F1.2 AIS E+ / Mint- £249-£599
50mm F1.4 AI E+ £125
50mm F1.8 AI E+ £49
50mm F2.8 Non AI As Seen / E+ £79-£149
55mm F3.5 AIS Micro As Seen / E+ £59-£89
80-100mm F4 AIS E+ £149
80-200mm F4.5 Non AI As Seen £39
100-300mm F5.6 AIS E+ £129-£179
105mm F2.5 AI E+ £159
105mm F2.5 Non AI As Seen £79
105mm F2.8 AIS Micro E+ £299
120mm F4 Medical E+ £499-£750
135mm F2.8 AI As Seen £49
135mm F2.8 AIS As Seen £95
135mm F2.8 Auto Q Unused £250
135mm F2.8 Non AI As Seen / E+ £45-£59
135mm F3.5 AI As Seen £59
135mm F3.5 Auto Q Unused £175
135mm F3.5 Non AI Exc / E+ £39-£49
135mm F3.5 Non AI E+ £299
200mm F2 IFED AIS E+ £299
200mm F4 AI E+ £349
200mm F4 Non AI E+ £79
200mm F5.6 Medical E+ / E+ £399-£499
400mm F5.6 IFED AIS E+ £599
TC200 Converter E+ / Mint- £59-£69
TC201 Converter E+ £99
TC300 Converter As Seen / Exc / E+ £79-£99
Arsal 300mm F2.8 AI E+ £349
Nikonos 15mm F2.8 UW + Finder E+ £399
Sigma 35-120mm F1.1 SLIDII E+ £999
Tamron 200-500mm F5.6 SP E+ £399
Tamron 90mm F2.5 SP Macro E+ £75-£79
Tokina 300mm F2.8 AIS Mint £1,050
Zeiss 100mm F2.2 Macro Mint- £1,149
Zeiss 28mm F2.2 Distagon Mint- £749
Zeiss 50mm F1.4 ZF E+ £449
DAZ Sports Finder Exc / E+ £75-£129
DEZ Prism E+ / E+ £35-£45
DR3 Right Angled Finder E+ £69
DW2 Waist Level Finder 6x Mint- £125
Extension Tube PK11 Mint- £35
Extension Tube PK12 E+ £30
F Waist Level Finder E+ / E+ £45-£75
MD11 Motor Drive As Seen / E+ £35-£99
MD12 Motor Drive Exc / E+ £39-£85
MD13 Motor Drive E+ £39-£95
MD14 Motor Drive E+ £45
MD4 Motor Drive Exc / E+ £69-£145
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SB17 Speedlight E+ / E+ £35-£39
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645N + 45-85mm FA E+ £749
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55mm F2.8 A E+ £225
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80-160mm F4.5 FA E+ £499
120mm F4 A Macro E+ £299-£349
135mm F3.5 A E+ £159
200mm F4 A E+ £129-£159
300mm F4 EDIF A As Seen £499
400mm F5.6 EDIF A E+ £749
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67L Mirror Up + Plain Prism E+ £349
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35mm F4 SMC Exc / E+ £169-£229
55mm F4 SMC E+ £299
75mm F4.5 SMC Shift Exc / E+ £399-£499
135mm F4 SMC Macro E+ / E+ £199-£299
150mm F2.8 E+ £149
150mm F2.8 Takumar As Seen / E+ £109-£179
165mm F2.8 Exc / E+ £139-£249
165mm F2.8 SMC As Seen / E+ £99-£179
200mm F4 SMC E+ £349
300mm F4 SMC E+ / E+ £299-£349
300mm F4 Takumar As Seen / E+ £199-£349
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NFC Polaroid Mag E+ £149
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Z1-P Body Only E+ £399
Z10 + 35-80mm E+ £69
SPXN Body Only E+ £39
MZ6 + 28-80mm E+ £59
MZ60 + 28-80mm E+ £59
MZ50 Body Only E+ £39-£49
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17-70mm F4 AL DA SDM Mint- £399
18-55mm F3.5-5.6 SMC DA AL E+ £39-£49
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28-70mm F4 FA AL Exc £49
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28-90mm F3.5-5.6 FA E+ £39
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K1000 Chrome + 50mm F2 E+ £59
K1000 Chrome Body Only E+ £75
Super A Body Only E+ £69
ME-Super Chrome + 50mm F1.7 E+ £59
ME-Super Chrome Body Only E+ £49
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OM2SP Black Body Only E+ £129
OM2N Chrome Body Only E+ £75
OM2 Chrome Body E+ £79
OM1N Chrome + 50mm F1.8 E+ £99
OM1N Chrome Body Only E+ £79
OM40 Black Body Only Exc / E+ £49-£79
OM30 Chrome + 50mm F1.8 As Seen / E+ £49-£69
OM10 Chrome + 50mm F1.8 E+ £29-£69
OM10 Chrome Body E+ £29-£39
OM101 + 50mm + 35-70mm + 70-210mm As Seen £99
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24mm F2.8 Zuiko E+ £39
28mm F3.5 Zuiko E+ £25-£55
35mm F2.8 Zuiko Shift E+ / E+ £249-£279
35-70mm F3.5-4.5 Zuiko E+ / E+ £39-£95

35-70mm F4 Zuiko Exc / E+ £39
35-80mm F2.8 Zuiko E+ £699
35-105mm F3.5-4.5 Zuiko E+ £399
50mm F2 Macro Zuiko E+ £329
50-250mm F5 Zuiko E+ £349
65-200mm F4 Zuiko E+ / E+ £109-£159
75-150mm F4 Zuiko Exc £39
80mm F4 Auto Macro Zuiko E+ £225
80mm F4 Macro Zuiko E+ / E+ £159-£199
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135mm F4.5 Macro Zuiko E+ £139
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Vario magnifier E+ / Mint- £49-£99
Winder 2 E+ £15-£19

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28mm F3.5 SMC Shift E+ £349
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35-100mm F4 SMC A As Seen £35
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40mm F2.8 SMC M E+ £99
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AF200T Flash E+ £29
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AF260SA Flash As Seen / Mint- £19-£29
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AF400T Flash E+ £175
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150mm F4 PQS E+ £650
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180mm F2.8 PQ E+ £1,099
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28-105mm f3.5/4.5 Vivitar MD £69
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80-205mm f4.5 eilar New £30
80-210mm f3.8/4.5
Tamron Adaptall Lens £45
85-250mm f3.5 Zuiko + Case £229
80-250mm lens + 2X Converter £59
135mm f2.8 Tamron Lens £59
135mm f2.8 Haninex OM Fit £20
135mm f2.8 Tamron BBAR £29
135mm f2.8 Sunagor lens £29
135mm f3.5 Zuiko FTL OM Fit £99
135mm f3.5 Zuiko Lens £39
200mm f5.6 Haninex £69
500mm f8 Tokina Lens £129
600mm f8 Tamron inc Mount £149

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28mm f2.8 Cosinon PKA £30
28mm f2.8 Pentax SMC PKM £45
28mm f3.5 Pentax SMC PKM £79
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28-70mm Vivitar PK Lens £69
28-80mm f3.5/4.5 Makinon PK fit £45
28-80mm f3.5/4.5 Takumar A £55
28-135mm f4 SMC PKA Lens £139
35mm f2.8 Pentax M-0 Diaphragm Slow £39
35mm f2.8 Pentax M Lens £39
35mm f2.8 Pentax PKA Lens - Marked £30
35mm f2.8 Pentax SMC PKA £59
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35-80mm f3.5/4.5 Chinon PK - Ring Dent £40
35-80mm f4/5.6 Pentax PKA £40
35-105mm f3.5 Pentax PKA SMC £59
35-135mm f4.5/6 Sigma UC PKAE59
35-200mm f4/5.6 Auto Chinon PK55
50mm f1.7 Pentax SMC Lens £39
50mm f2.8 Pentax PKM Lens £30
50mm f4 Pentax SMC PKM Lens £79
70-150mm f3.8 Vivitar PK Fit £45
70-210mm f4 SMC PKA £45/£69/£89
70-210mm f4 Makinon PK fit £39/£40
70-210mm f4.5 Vivitar PKM Fit £39
70-210mm f4 Sigma UC PKA £39/£45
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85-205mm f3.8 PKM Zoom £45
85-210mm Tamron Adaptall II with Mount + Case £49
100-200mm f4.5 Sigma PK Fit £45
135mm f2.8 Cosinon PK Fit £19
135mm f2.8 Chinon PK Lens £24
135mm f3.5 Vivitar PK Fit £20
135mm f3.5 Pentax PK Lens £69
135mm f3.5 SMC PKM Lens £69
200mm f3.3 Haninex PK fit £45
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28mm f2.8 Teleor FD Fit £28
28mm f2.8 Komura FD Lens £39
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28-70mm f3.5/4.5 Sigma FD £30/£45
28-80mm f2.8/4.5
Super Paragon FD Lens £39
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35mm f2.8 Magnon FD Fit £20
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35mm f2.8 Access Sq Preset £29
35mm f2.8 Haninex Auto Screw £25
35mm f3.5 Prinz Gafsey Preset £20
35mm f3.5 Federal Preset £20
35mm f3.5 Dufax Preset £25
50mm f1.8 Pentaflex Auto Screw £29
50mm f3.5 Russian Indust £220
58mm f2.8 Helios Preset 44-2 £20
75-200mm f4.5 Sun Auto £30
75-305mm f5.6 Sunagor £40
80-200mm f4.5 Milako Auto £45
95-205mm f6.3 Tamron Preset £39
135mm f2.8 Pentacron EDC £29
135mm f2.8 Soligor Auto Screw £29
135mm auto Tamron With Case £30
135mm f2.8 Prinz Auto MC £29
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135mm f3.5 Paninex Preset £19
135mm f3.5 Dollands Preset £19
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135mm f2.8 Access Preset £19
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24mm f2.8 Nikkor AI lens £259
24mm f2.8 Nikkor AI Scratch £179
28mm f2.8 Nikkor AI lens £199
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28mm f3.5 AI lens "1930281 £169
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35mm f2.8 Nikkor S F Coupled £129
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80-200mm f4 Hoya AI fit lens £45
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80-200mm f4.5 Vivitar N/AI £39
80-200mm f3.5 Soligor N/F lens £30
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120mm f4 medical Nikkor lens + LD2 Battery £1299
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135mm f2.8 Nikkor F Coupled £129
135mm f2.8 Nikkor AI £169
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135mm f2.8 Non AI lens £129
135mm f3.5 Nikkor AI lens £149
135mm f3.5 Nikkor F coupled £99
135mm f3.5 Non AI lens £169
135mm f2.8 Haninex Nikon FE25 £126
180mm f2.8 Panagor Nikon F fit £26
180mm f2.8 Nikkor F coupled £199
180mm f2.8 Preset Carl Zeiss £149
200mm f4 Nikkor AI "799283 £179
200mm f4 Nikkor Q AI coupled £89
200mm f4 Nikkor Q F lens £69
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150mm f4 Sonnar C "527178 £339
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180mm f4 Sonnar CFE Boxed £1499
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18-180/3.5-4.5 £399
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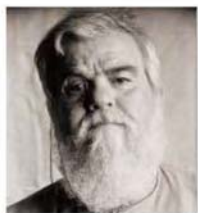
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ROGER HICKS

Who photographs the photographer if it is the photographer getting married?

THE ROMAN poet Juvenal is credited with the perfect framing of the question, in his Satires some 20 centuries ago, *Quis custodiet ipsos custodes?* Who shall guard the guardians themselves?

By the same token, we may ask, 'Who shall photograph the photographers themselves?' This takes on a particular piquancy when the photographs in question are wedding pictures. Who, indeed?

There is no doubt that there are some very good wedding photographers; I've met a few of them.

K (Kay Hurst), for example, or the late Monte Zucker. Understandably, people at the top charge accordingly: £5,000 is (or was) but a starting point for their top-of-the-line packages. Unfortunately, not that many of us have that sort of money to blow, either on our own account, or as parents. I have no doubt that the best wedding

photographers earn every penny they are paid. But then, I also believe that a Bristol Fighter (the car, not the aeroplane) and a Hesketh motorcycle are worth every penny. I just don't have that many pennies.

What, then, does a photographer do about his or her own wedding? He is a brave man (and she an even braver woman) who undertakes to document it personally. If I think about it, I can construct a wonderful fantasy of myself, Leica around my neck, at Bristol Registry Office in 1982, marrying Frances Schultz, but I was never that brave.

Switching to the other side of the counter, I have shot just six weddings in 36 years, two thirds of them with Frances at my side. Ian and Glen, Tori and Mac, Linda and Greg, Neil and Leslie, Louise and Tony, and Benoit and Cécile. All were done as wedding presents. This is because as far as I am concerned, there are only two reasons to shoot weddings – neither of them good, at least from the photographer's point of view. One is to save the couple money. The other is because you can't refuse. If your sister, whom you adore, asks you to shoot her wedding, how do you say no? Likewise, your second-oldest friend, finally marrying at 50, or your oldest friend's daughter. It's a joy, a mitzvah, even at the few hundred pounds it cost in the days of shooting film only, although I don't think it's one of the 248 positive mitzvot listed in the Sefer Mitzvot Gadol.

So who do you ask to photograph your own wedding? Well, I have to admit, Frances and I didn't even consider a professional. I mean, why would we? There weren't any of my professional photographer friends at our wedding because we were married in Bristol, and most of them were in London and not that close emotionally: it was a small wedding, held at home. But there were a couple of good amateurs, and that's all we needed. We didn't get the group

shots, otherwise known as the 'herding cats' shots, but then, Frances was getting married 5,000 miles from home and on her side the only family member there was her nephew, Dane, in his early 20s.

Besides, you really only need the one 'herding cats' shot, and any half-competent photographer should be able to arrange that, especially with the help of the happy

couple. By all means hire the cheapest competent professional you can find, if you can't afford anything better and if you don't have any friends who are half-competent photographers, to get the half-dozen basic 'must have' shots – always assuming you feel that you genuinely 'must have' them. We didn't feel that.

I don't want to upset wedding photographers, though no doubt I have already done so. I have taken the bread out of their mouths by doing weddings for nothing (although only once every six years, on average, and only under pressure) and I have even suggested that maybe they aren't needed. I have to reinforce the point, though, that when I say wedding photographers may not be needed, I am talking about photographers' weddings, not non-photographers'.

On the other hand, I'll immediately counter my own argument by saying that when Frances and I were married, we were a lot poorer than we are today, and we regarded an extra few days on honeymoon as a far better use for our extremely limited funds, rather than paying a photographer.

And, above all, neither of us believes in the 'happy day' argument that professional pictures are a unique reminder of our wedding day. For us, the unique reminder, every day, is each other. Photographs are a (minor) bonus. When it comes to wedding pictures, we both subscribe to the old hippy dictum: 'Any is sufficient. Enough is too much.' **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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